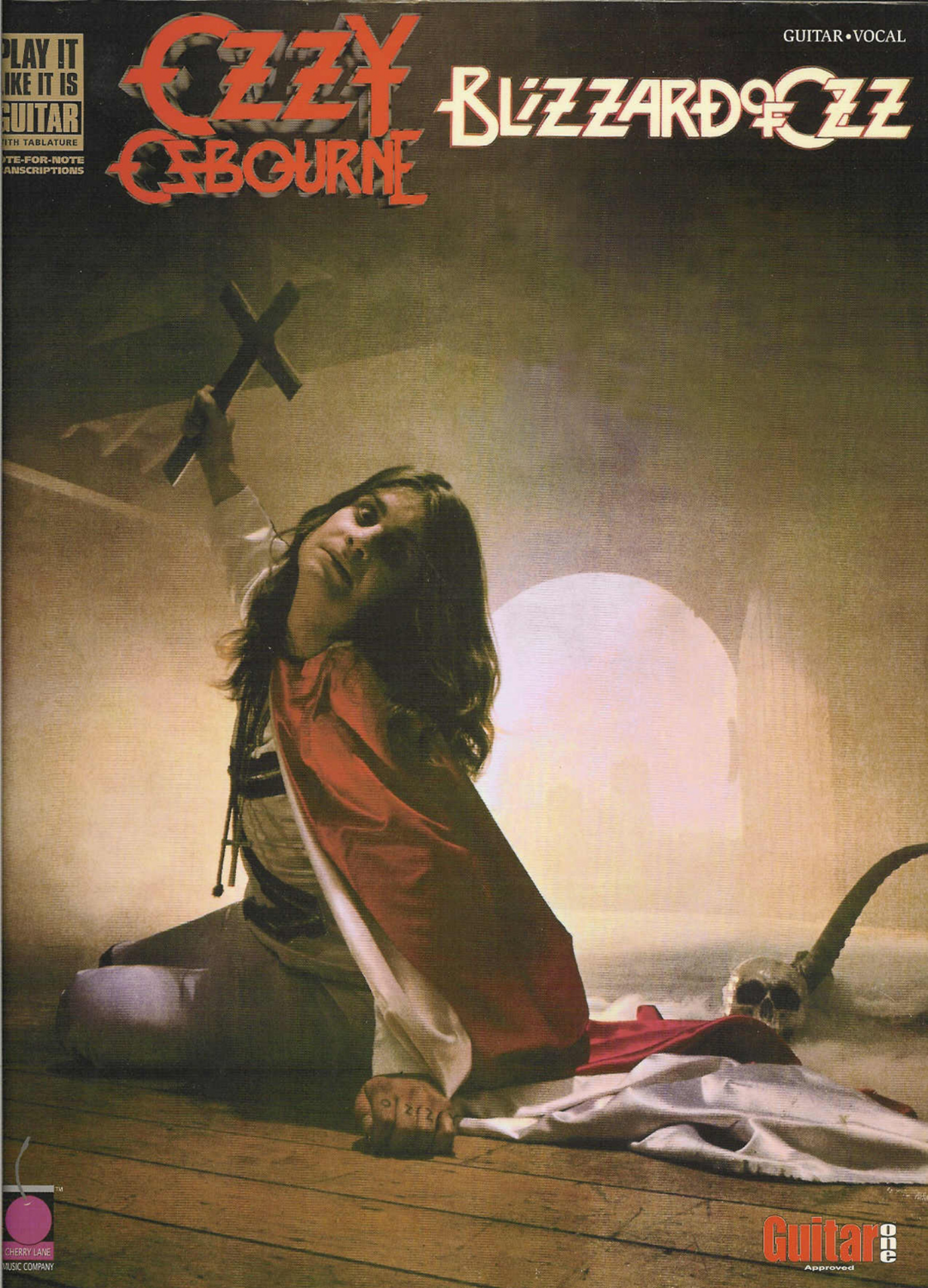
PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

OZZY OSBOURNE

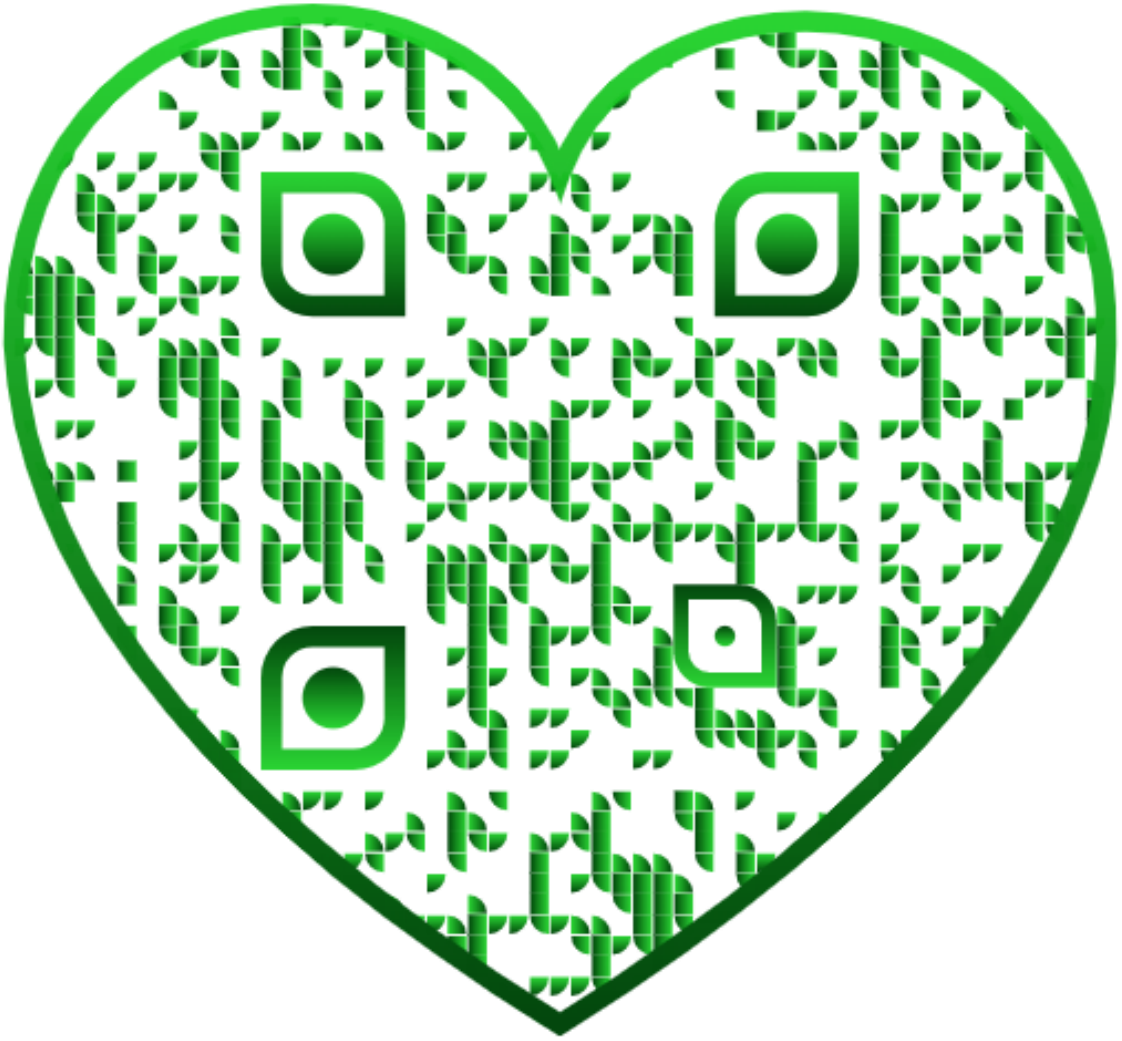
BLIZZARD OF OZZ

GUITAR • VOCAL



CHERRY LANE
MUSIC COMPANY

Guitar one
Approved



OZZY OSBOURNE

BLIZZARD OF OZZ

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RANDY RHOADS REMEMBERED

by Ozzy Osbourne

The biggest battle I had with Sabbath was that since I don't play an instrument I had to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with "Suicide Solution" I was walking past Randy's dressing room and he was just knocking around. I said, "What a great riff!" He said, "What riff?" I said, "What you just played." So we worked it out and had a song.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, "Randy, I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts." He'd say, "Don't worry; we'll get one."

Clockwise, from bottom left: Ozzy Osbourne, Rudy Sarzo, Randy Rhoads, Tommy Aldridge
Photography by Ross Halfin

I think Randy's high point on the *Blizzard* album was the guitar solo on "Revelation (Mother Earth)." It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a special pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know exactly what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional, artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

When we did "Crazy Train" Randy spent three days and nights in the studio. It was driving me nuts. I walked and said, "Randy just play as your heart tells you to play. Play as if you're in front of an audience." Guitar players want to impress other guitar players. I said, "Listen, we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it."

I'll never forget when we first got "Goodbye to Romance" together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and "Romance" is kind of Beatlesque. Anyway, Randy phoned his mom and tried to play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on *Blizzard* were put together in an old mill house by a river in Wales. When "Crazy Train" was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over.

Some nights Randy would give me a spine chill. His live playing was so unpredictable. He wouldn't think about it; he would just go for it. He wouldn't wonder if his ideas would fit the song structure; he would just play them as if they would.

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on his way out. But Randy was at the beginning of his life and bursting forward. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, "Why on earth do you want to do that? You're just getting a taste of success." He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for $2,000 and spent his days and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures.

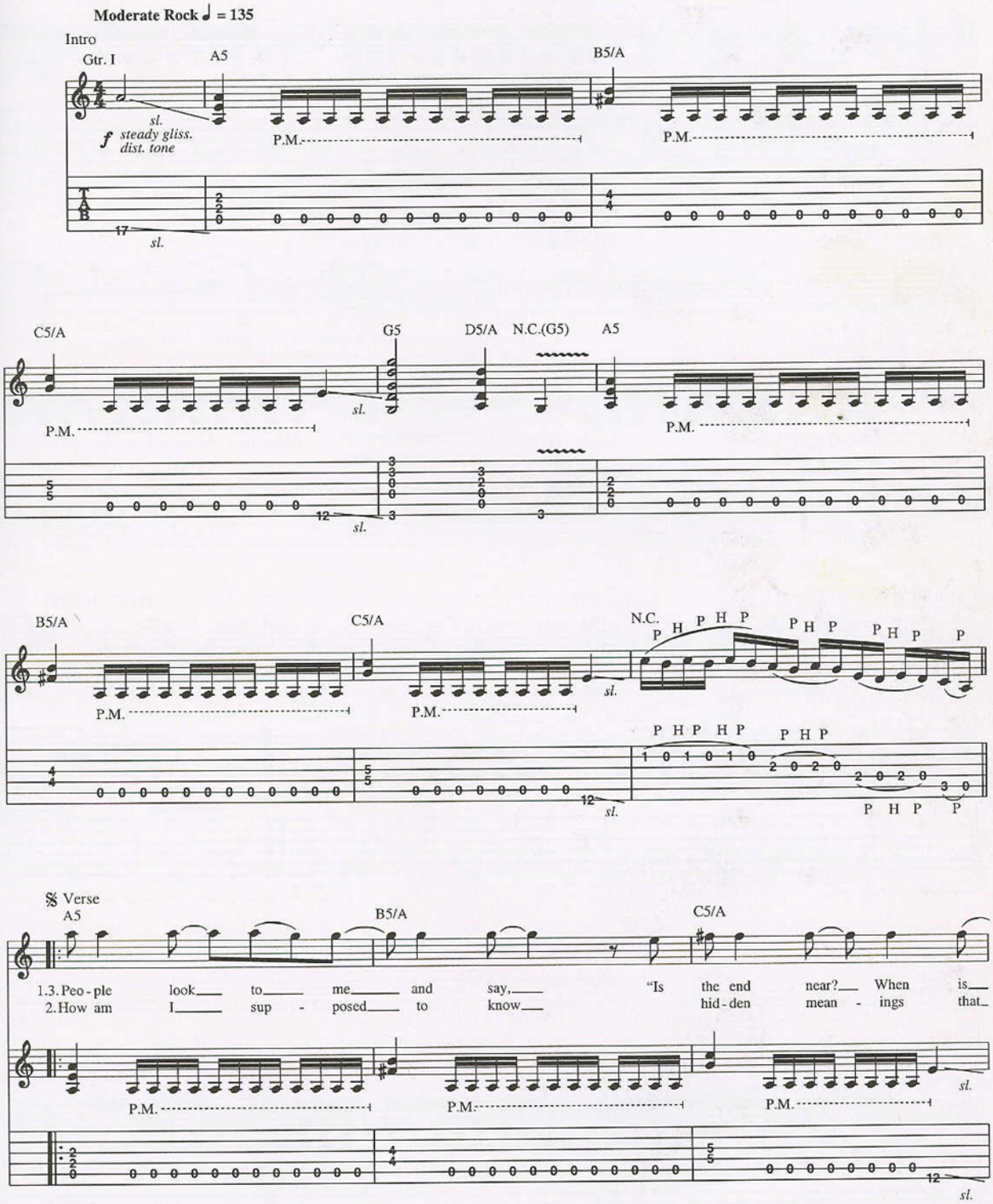
Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing "My Way" all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

Reprinted Courtesy of
Guitar Magazine

I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley



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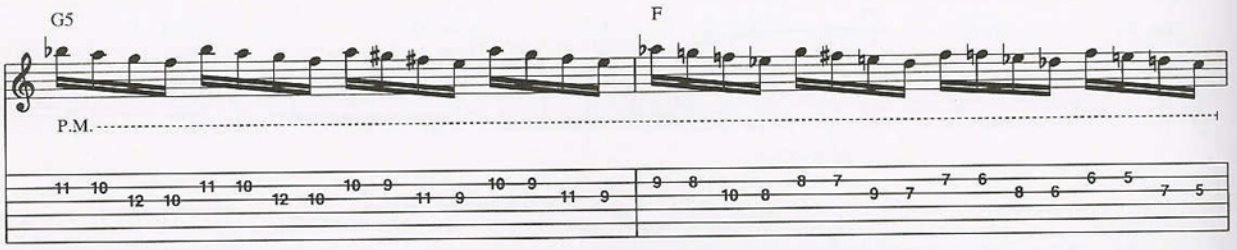
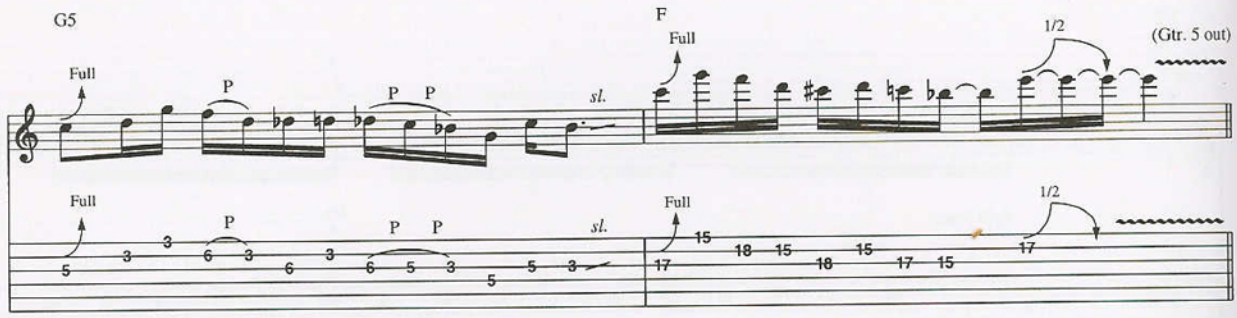
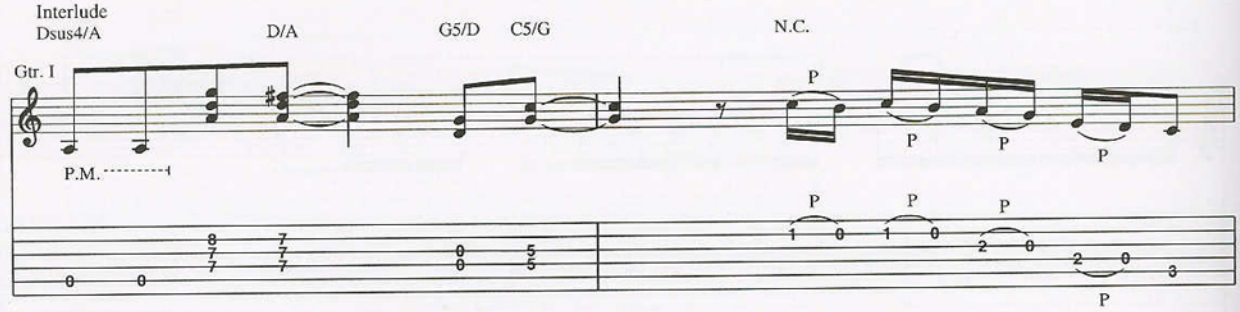
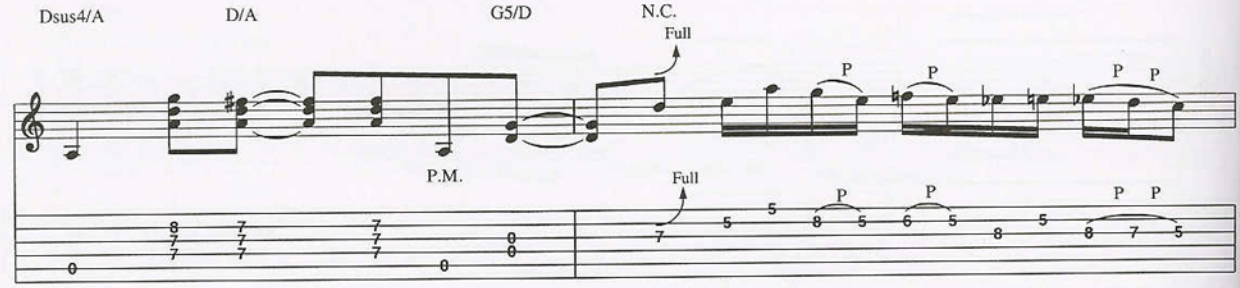
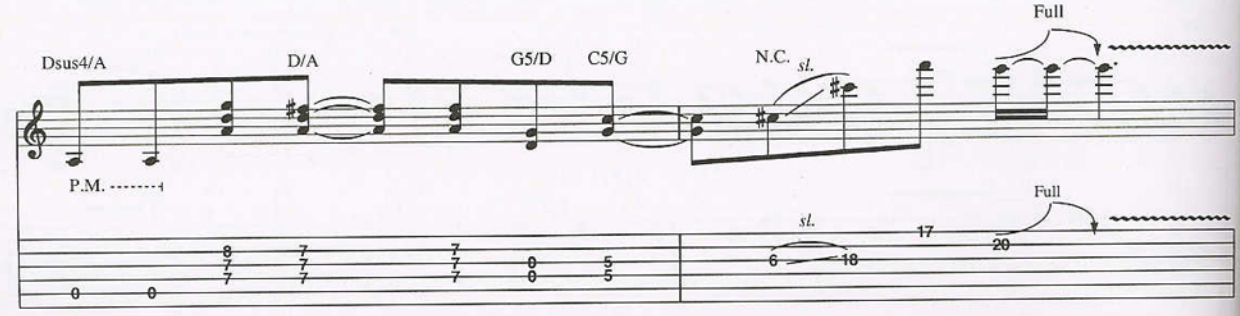
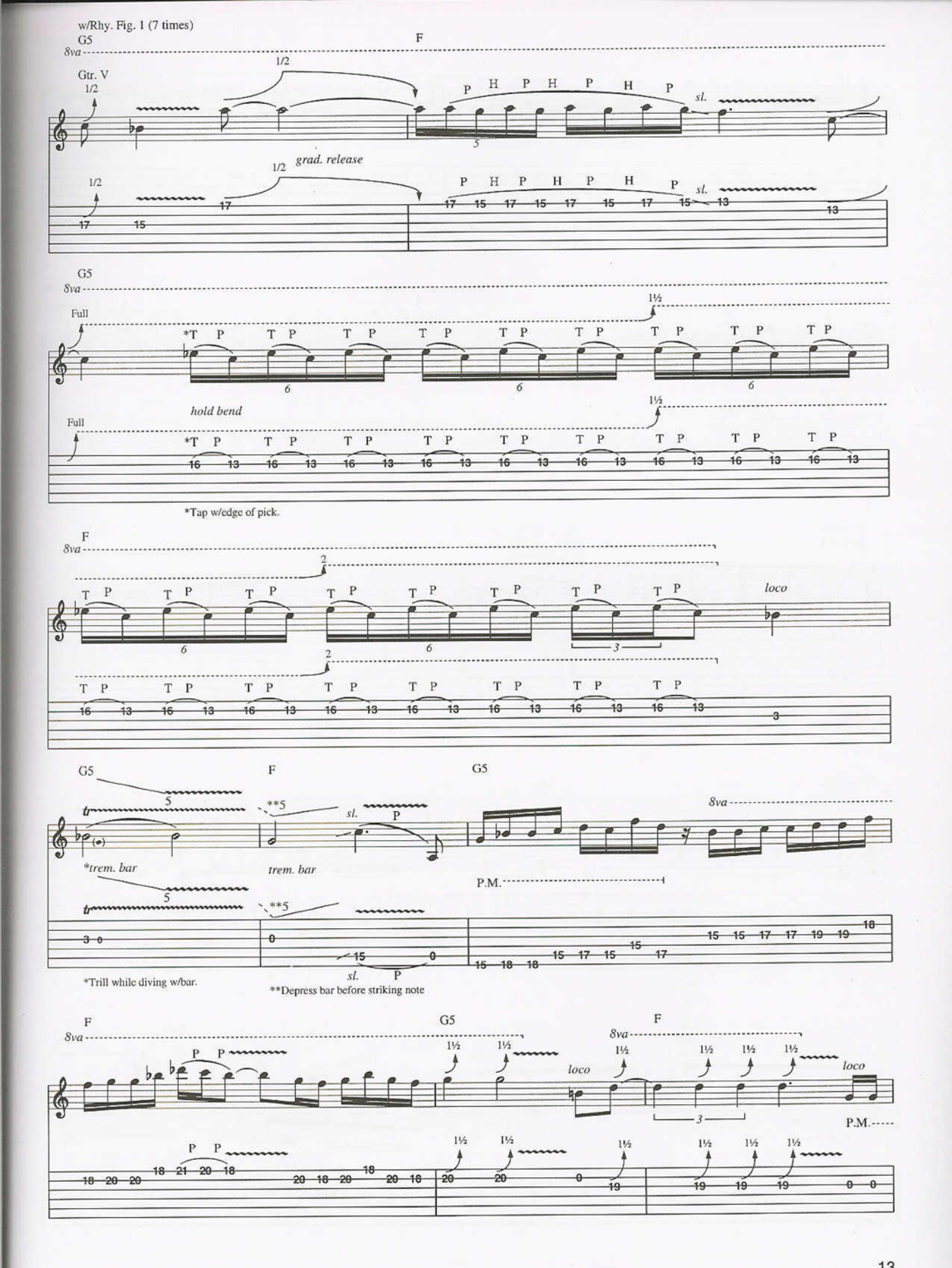

G5
F
P.M.

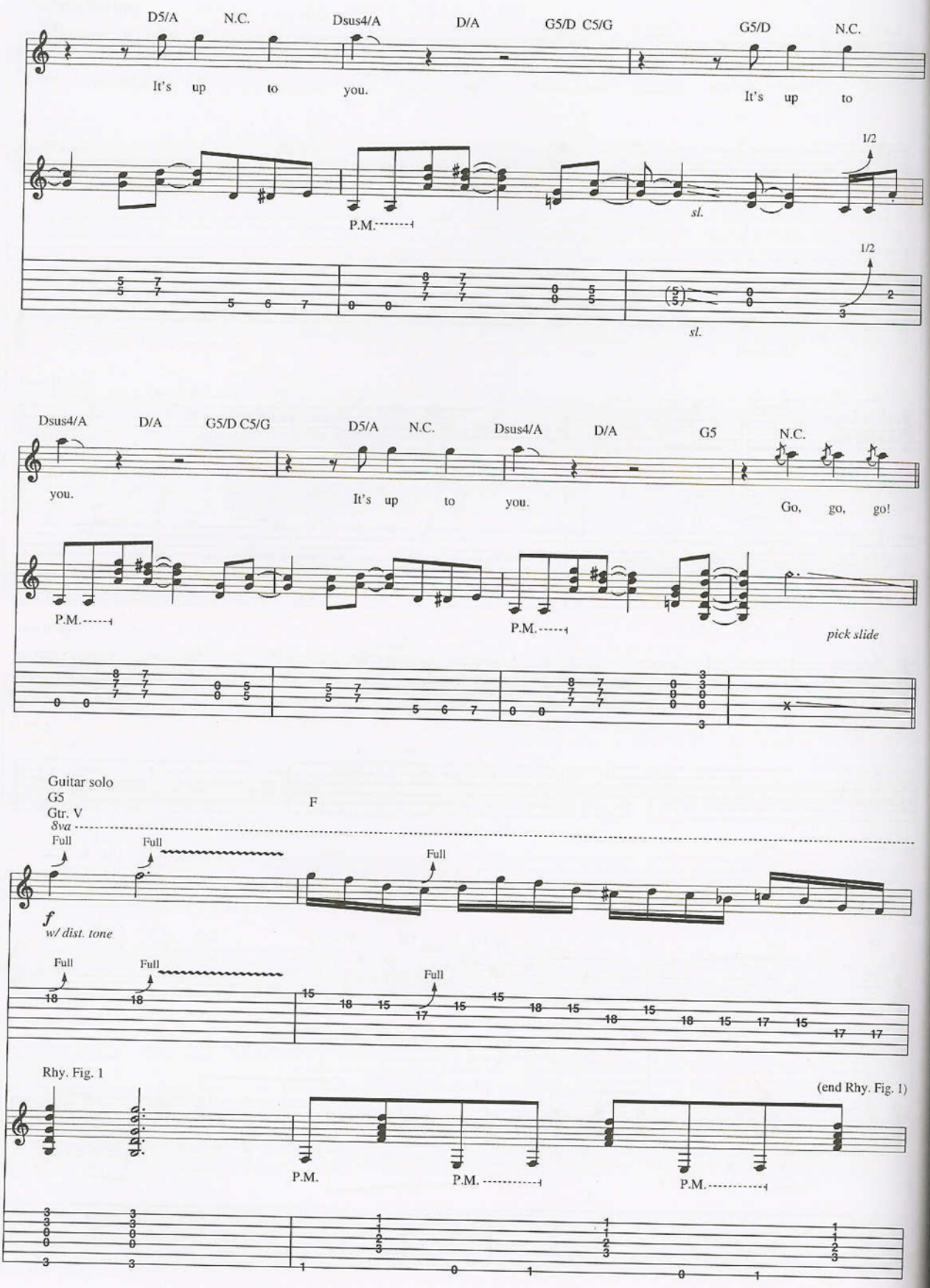

G5
F
Full
P
P P
sl.
Full
1/2
(Gtr. 5 out)

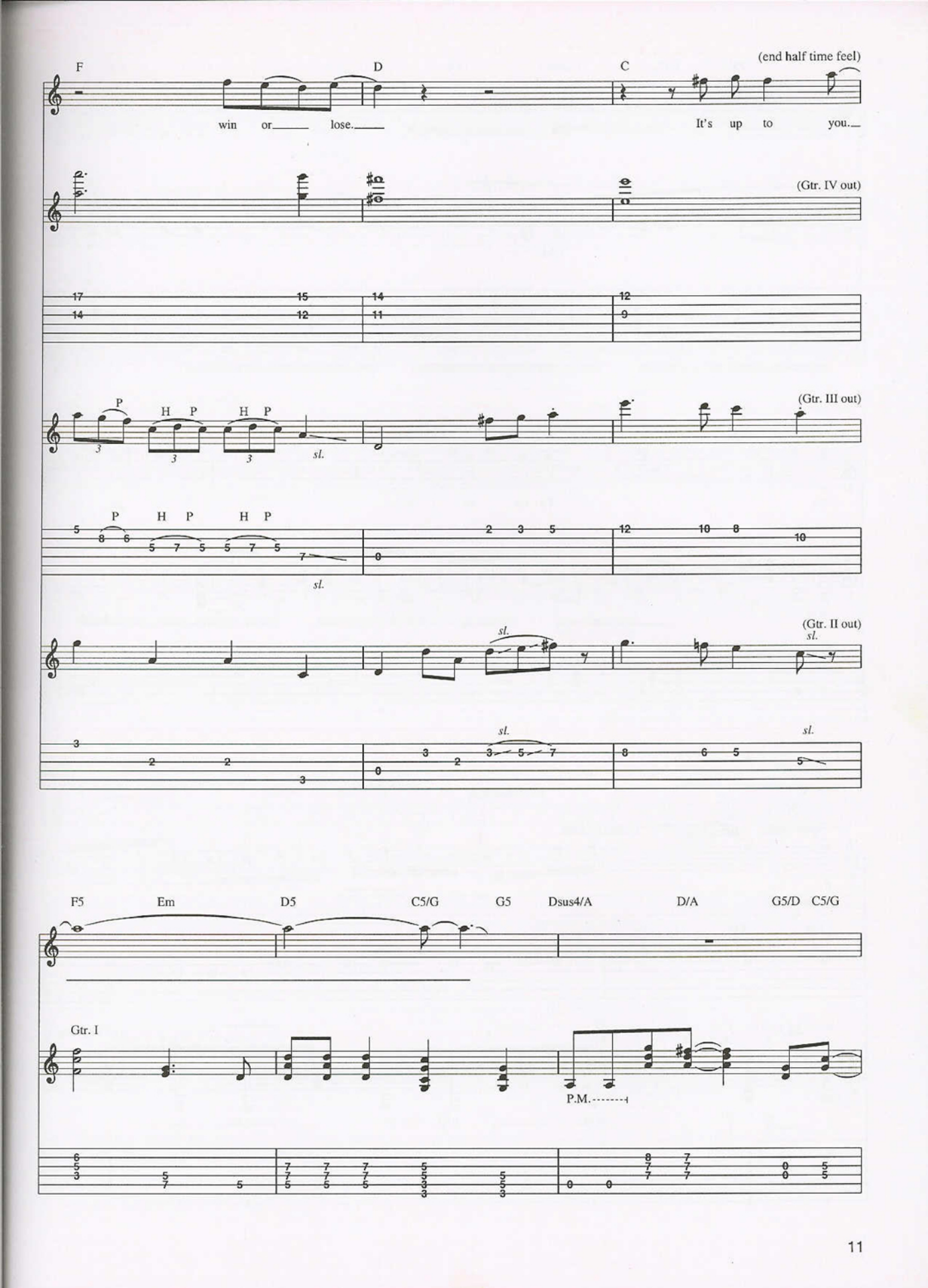

Interlude
Dsus4/A
D/A
G5/D
C5/G
N.C.
Gtr. I
P.M.
P

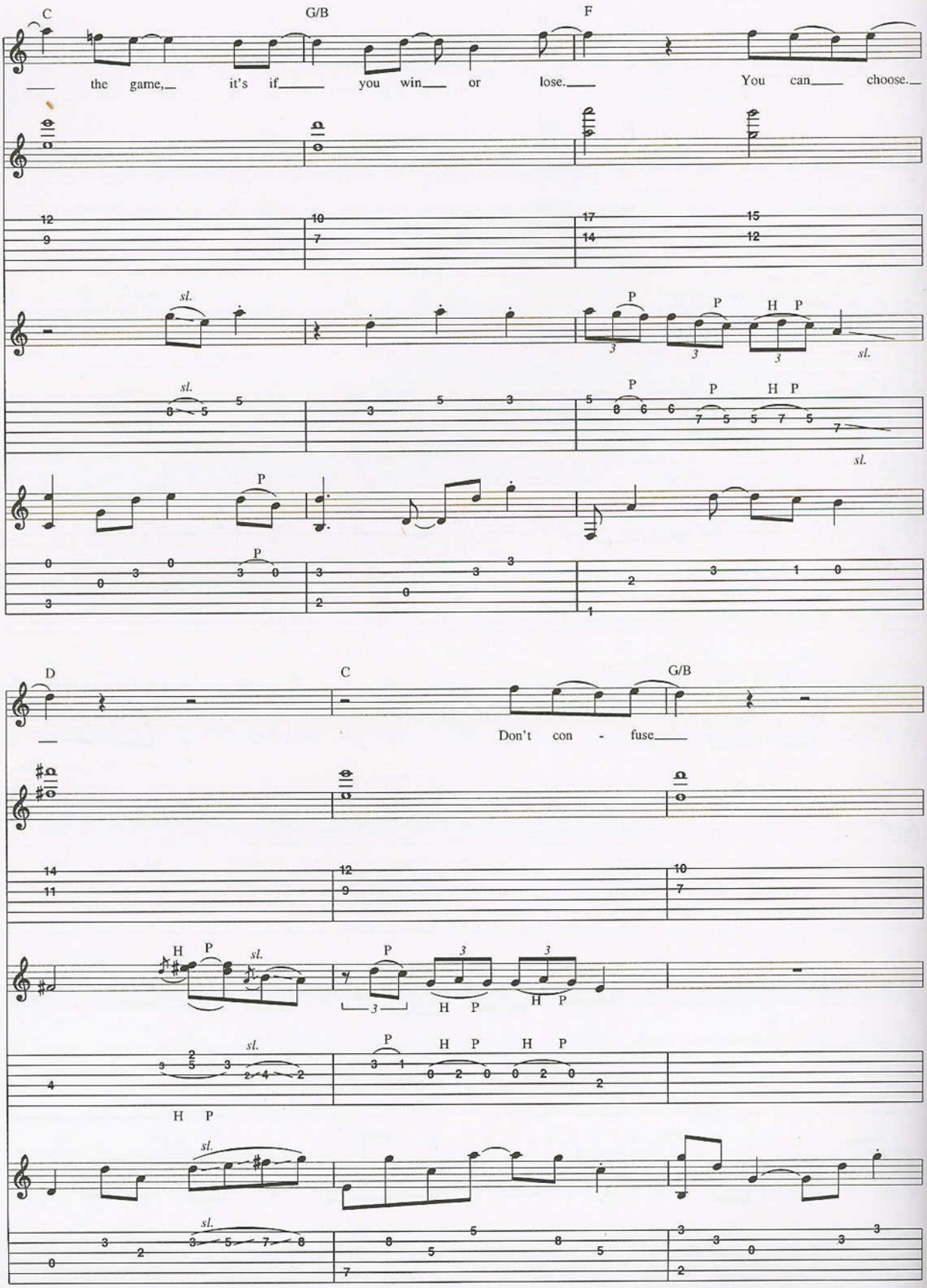

Dsus4/A
D/A
G5/D
N.C.
Full
P.M.
P

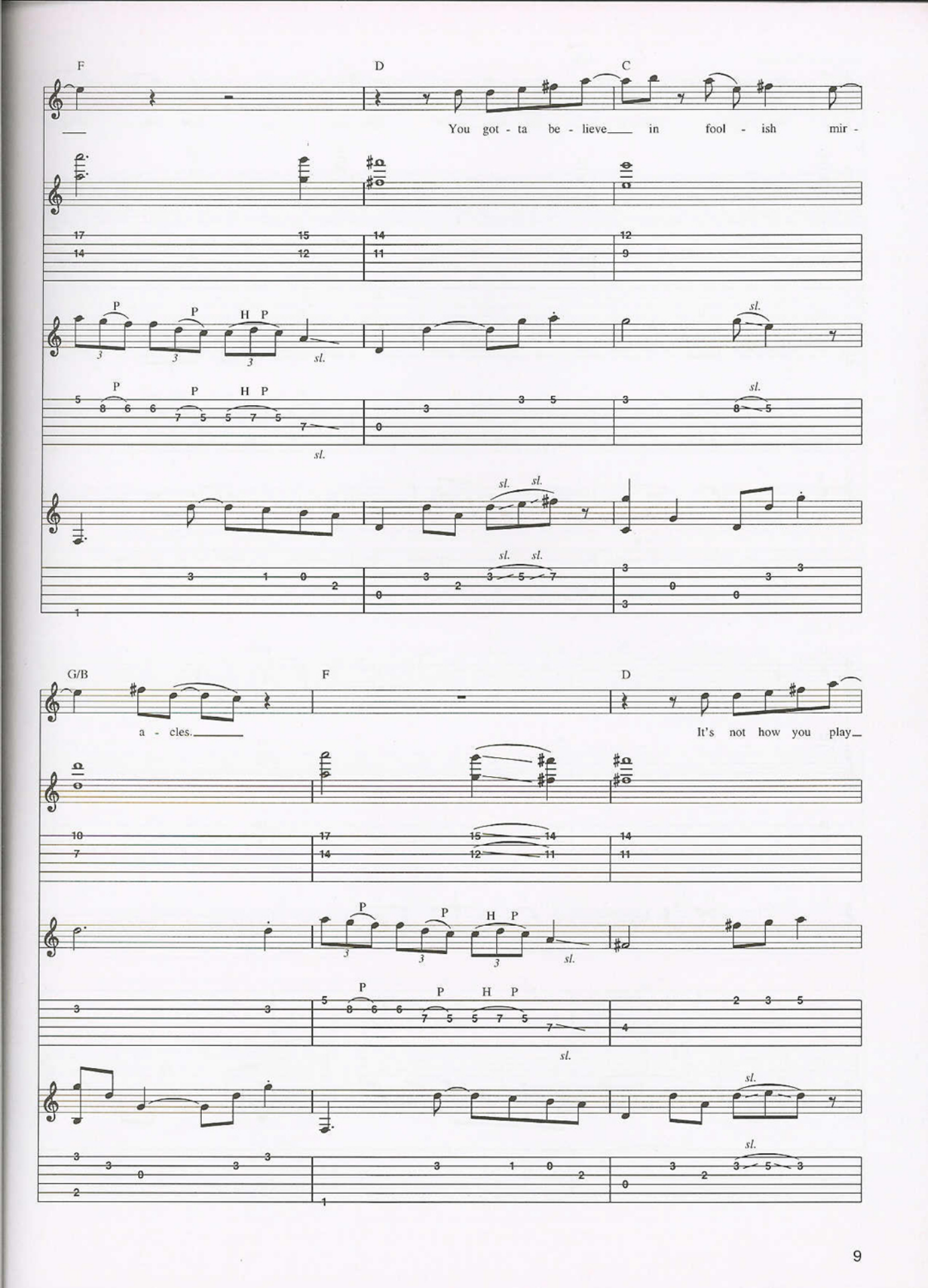

Dsus4/A
D/A
G5/D
C5/G
N.C.
sl.
Full
P.M.

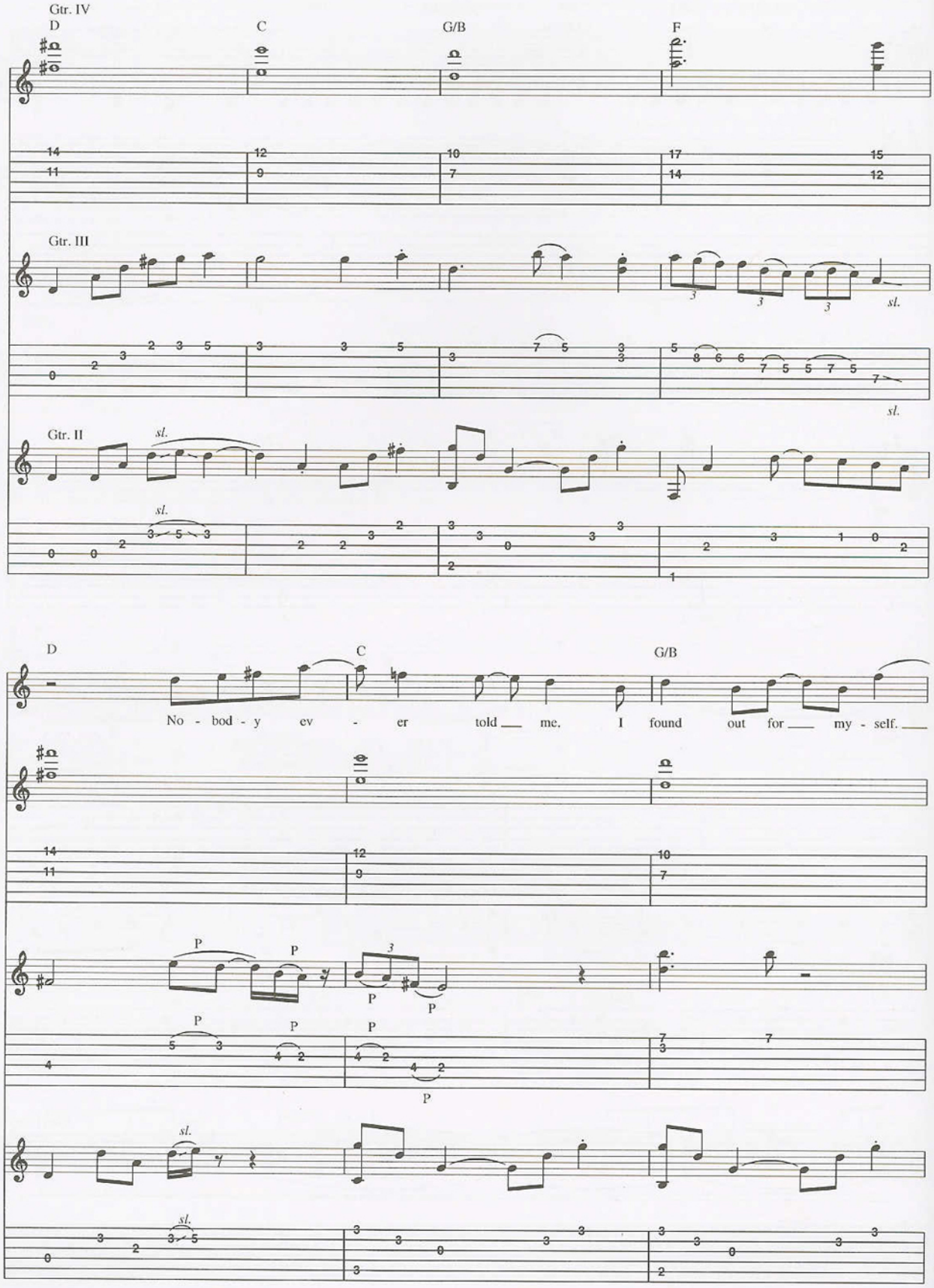

w/Rhy. Fig. 1 (7 times)
G5
F
8va
Gtr. V
1/2
P H P H P H P
sl.
grad. release
G5
Full
1½
*T P T P T P T P T P T P T P T P T P
hold bend
*Tap w/edge of pick.
F
loco
G5
F
G5
*trem. bar
trem. bar
**5
sl.
P
8va
P.M.
*Trill while diving w/bar.
**Depress bar before striking note
F
G5
F
loco
P.M.

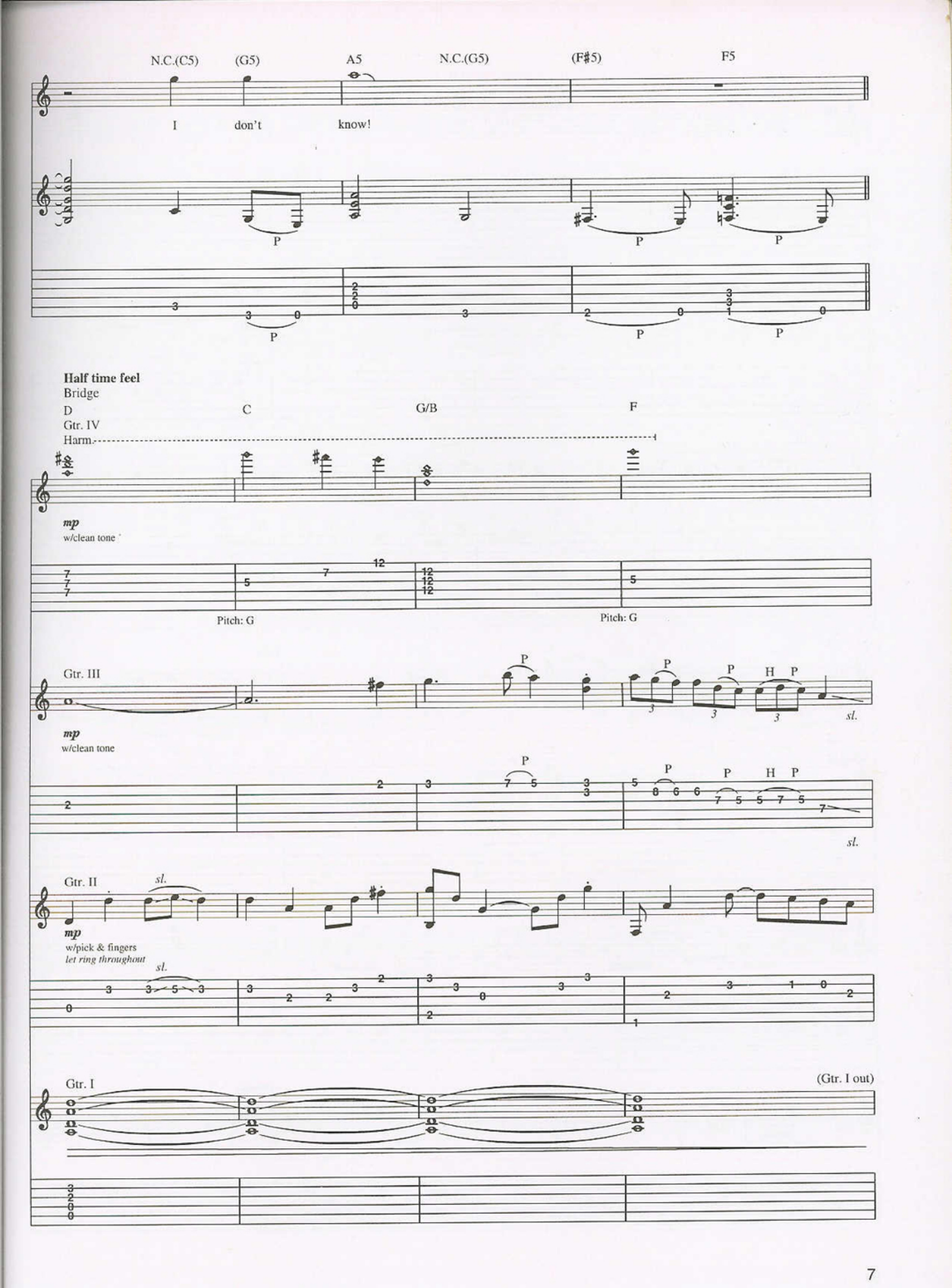

D5/A N.C. Dsus4/A D/A G5/D C5/G G5/D N.C.
It's up to you.
It's up to
1/2
P.M.
sl.
1/2
sl.
Dsus4/A D/A G5/D C5/G D5/A N.C. Dsus4/A D/A G5 N.C.
you.
It's up to you.
Go, go, go!
P.M.
P.M.
pick slide
Guitar solo
G5
Gtr. V
8va
F
Full
Full
Full
f
w/ dist. tone
Full
Full
Full
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.
P.M.
P.M.

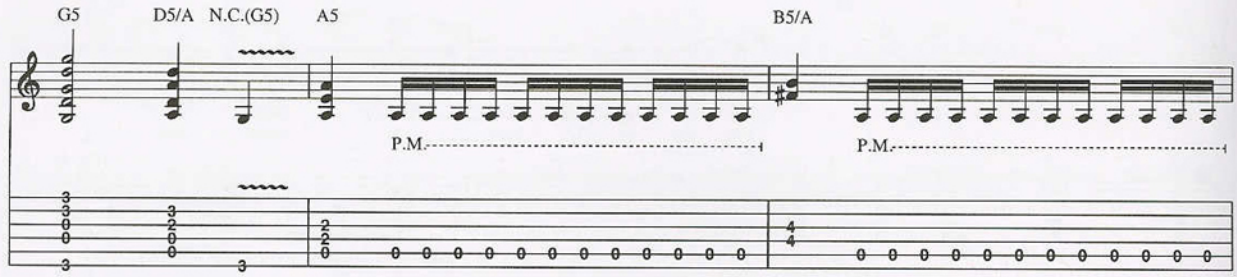

F
D
C
(end half time feel)
win or lose.
It's up to you.
(Gtr. IV out)
(Gtr. III out)
P H P H P
sl.
(Gtr. II out)
F5 Em D5 C5/G G5 Dsus4/A D/A G5/D C5/G
Gtr. I
P.M.

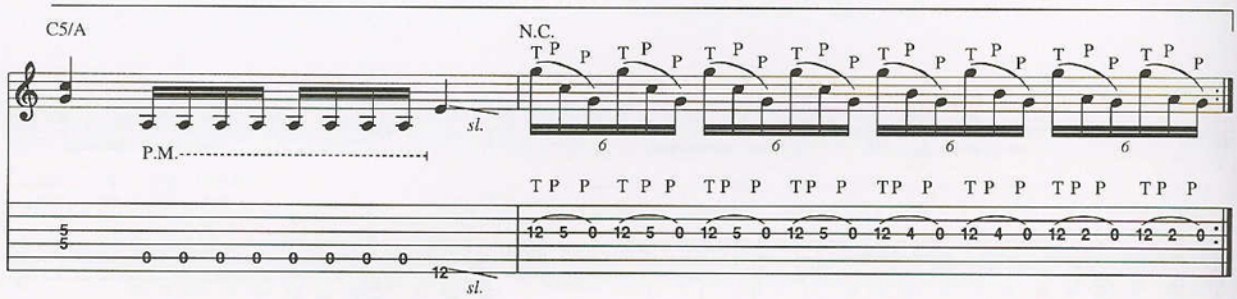

C
G/B
F
the game, it's if you win or lose. You can choose.
D
C
G/B
Don't con - fuse

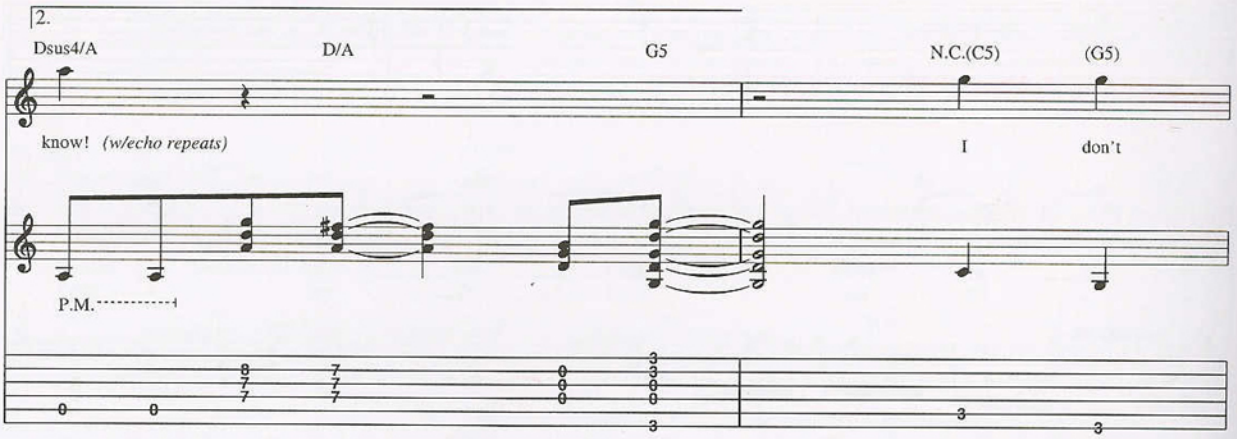

F
D
C
You got - ta be - lieve in fool - ish mir -
P
H P
sl.
G/B
a - cles.
It's not how you play

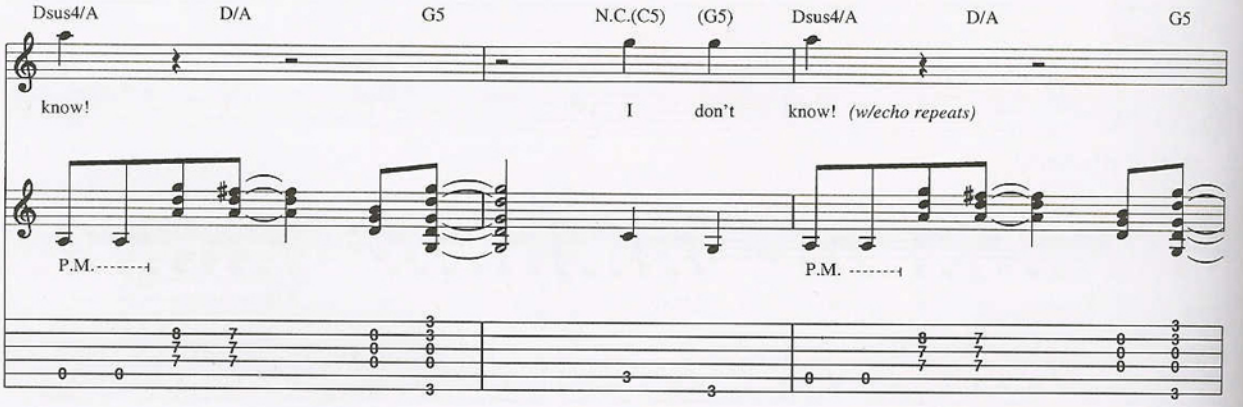

Gtr. IV
D
C
G/B
F
Gtr. III
sl.
Gtr. II
sl.
D
C
G/B
No - bod - y ev - er told me, I found out for my - self.
P
P
P
P
P
P
P
sl.
sl.

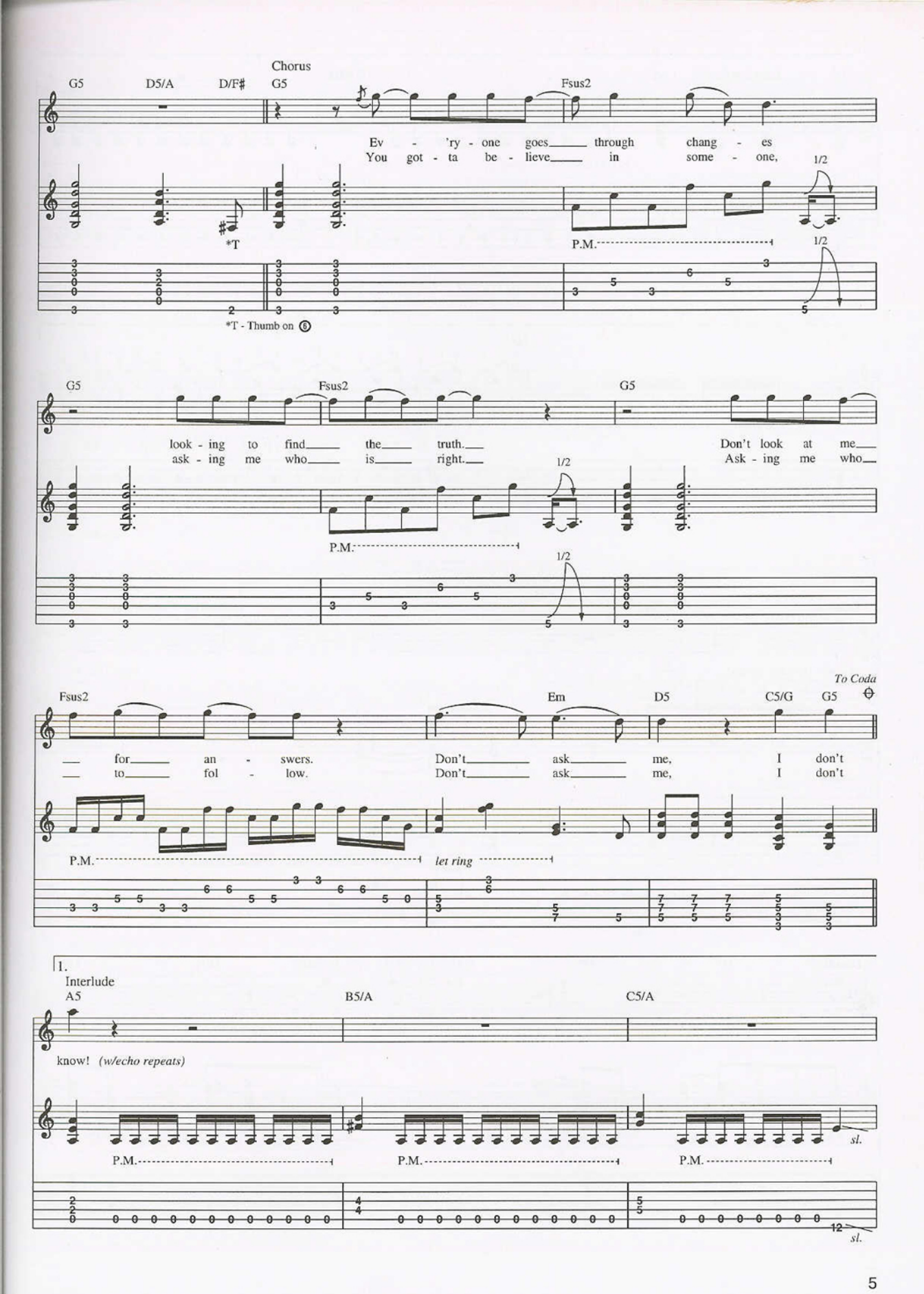

N.C.(C5)
(G5)
A5
N.C.(G5)
(F♯5)
F5
I don't know!
P
Half time feel
Bridge
D
C
G/B
F
Gtr. IV
Harm.
mp
w/clean tone
Pitch: G
Pitch: G
Gtr. III
mp
w/clean tone
H
sl.
Gtr. II
sl.
mp
w/pick & fingers
let ring throughout
Gtr. I
(Gtr. I out)

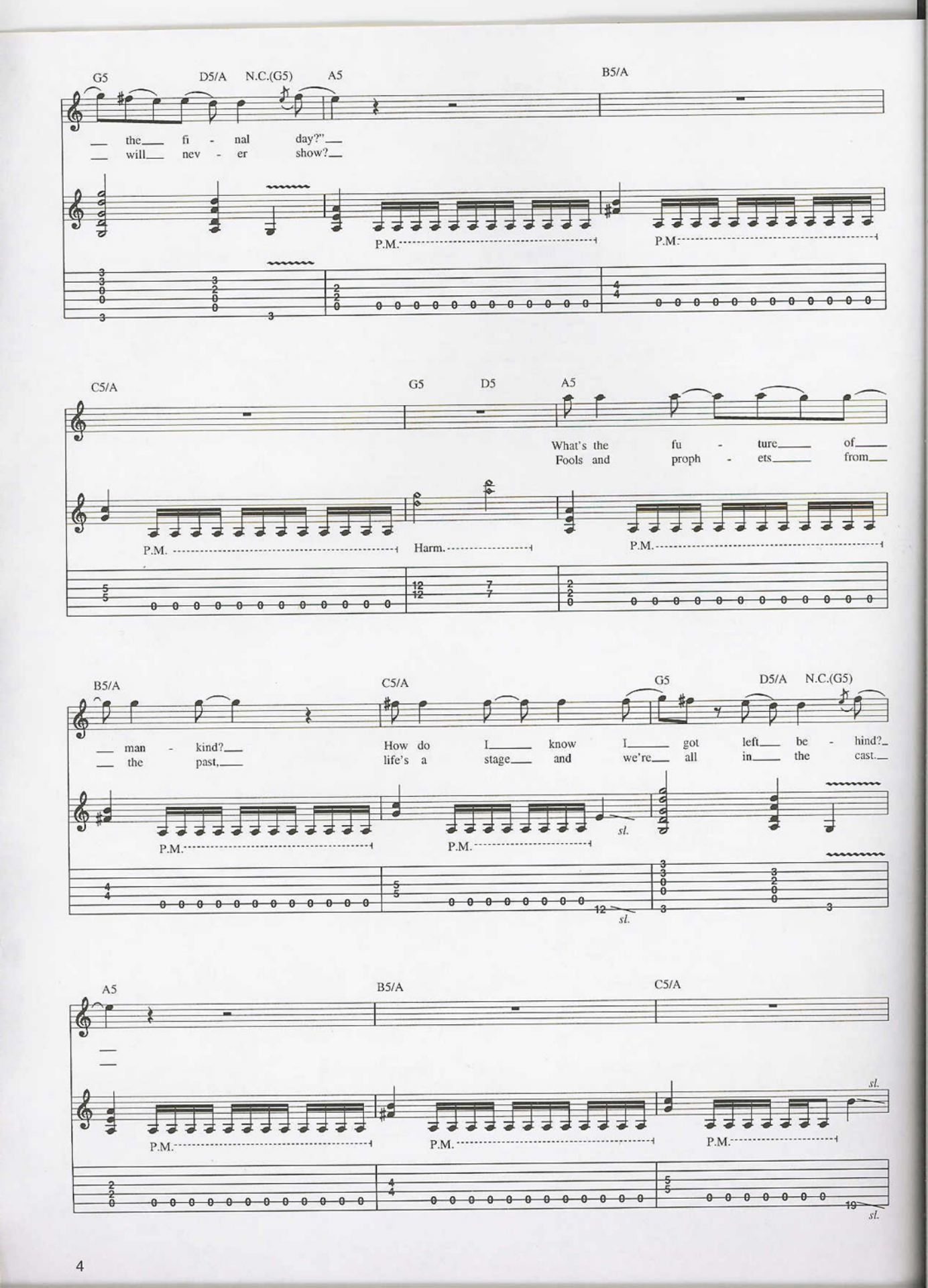

G5
D5/A
N.C.(G5)
A5
B5/A
P.M.
P.M.

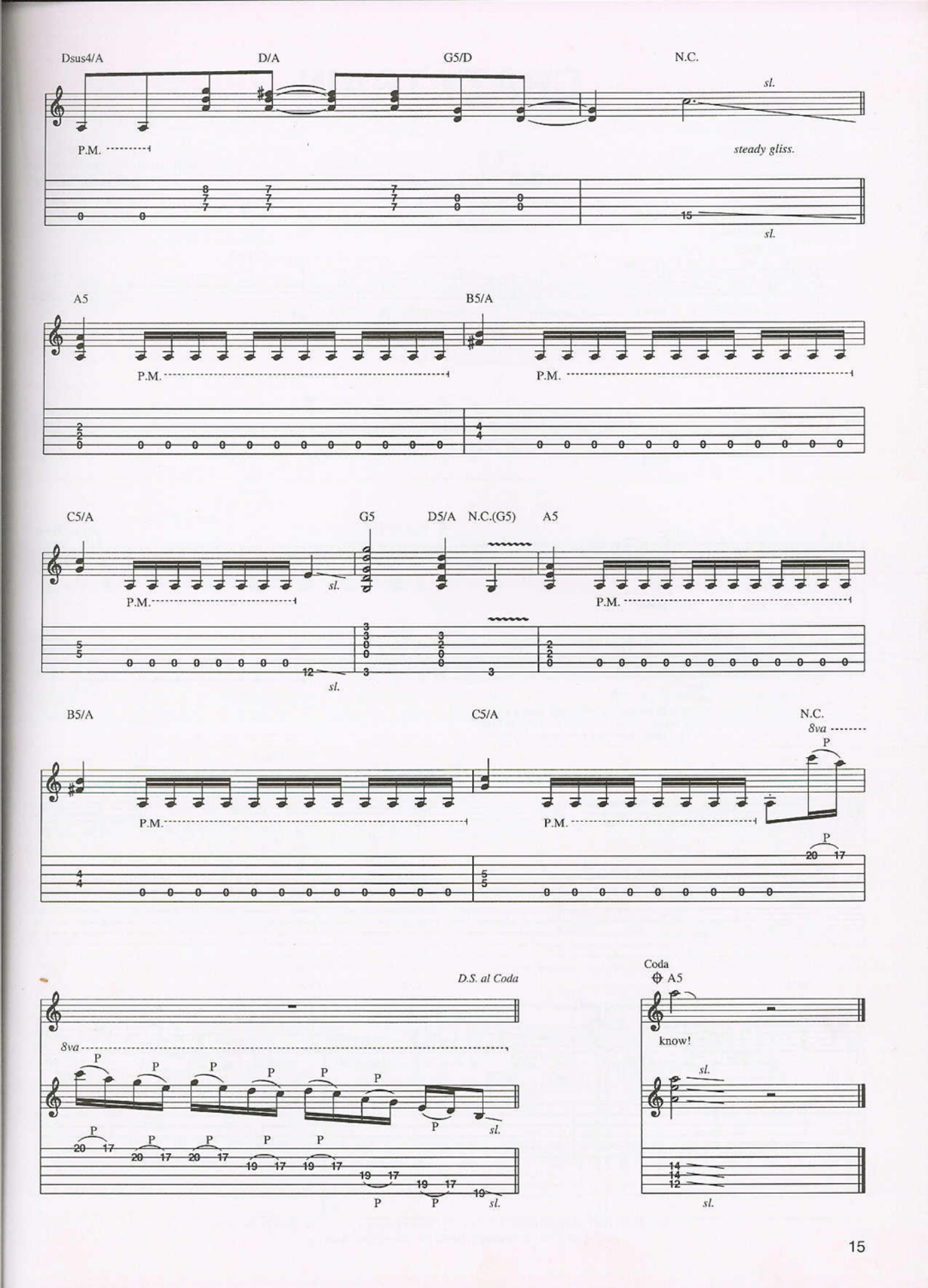

C5/A
N.C.
P.M.
sl.
sl.


2.
Dsus4/A
D/A
G5
N.C.(C5)
(G5)
know! (w/echo repeats)
I
don't
P.M.


Dsus4/A
D/A
G5
N.C.(C5)
(G5)
Dsus4/A
D/A
G5
know!
I
don't
know! (w/echo repeats)
P.M.
P.M.

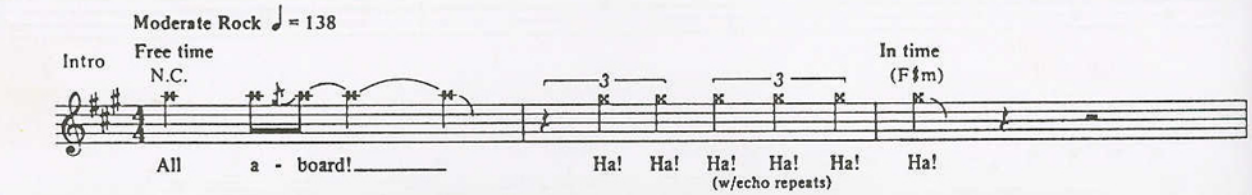

Chorus
G5
D5/A
D/F#
G5
Fsus2
Ev - 'ry - one goes through chang - es
You got - ta be - lieve in some - one,
1/2
*T
P.M.
1/2
*T - Thumb on 6
G5
Fsus2
G5
look - ing to find the truth.
ask - ing me who is right.
Don't look at me
Ask - ing me who
1/2
P.M.
1/2
To Coda
Fsus2
Em
D5
C5/G
G5
for an - swers.
to fol - low.
Don't ask me, I don't
Don't ask me, I don't
P.M.
let ring
1.
Interlude
A5
B5/A
C5/A
know! (w/echo repeats)
P.M.
P.M.
P.M.
sl.
sl.

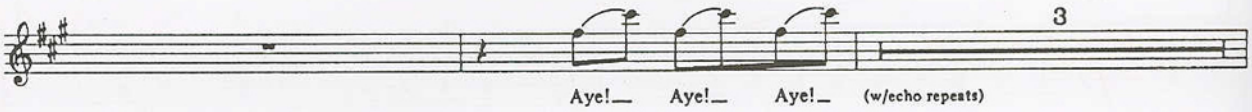

G5 D5/A N.C.(G5) A5 B5/A
the fi - nal day?"
will nev - er show?
P.M.
P.M.
C5/A G5 D5 A5
What's the fu - ture of
Fools and proph - ets from
P.M.
Harm.
P.M.
B5/A C5/A G5 D5/A N.C.(G5)
man - kind?
the past,
How do I know I got left be - hind?
life's a stage and we're all in the cast.
P.M.
P.M.
sl.
sl.
A5 B5/A C5/A
P.M.
P.M.
P.M.
sl.
sl.

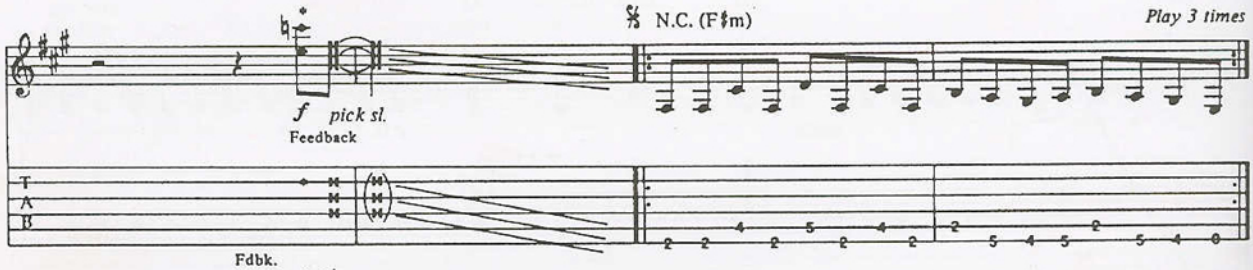

Dsus4/A
D/A
G5/D
N.C.
sl.
P.M.
steady gliss.
sl.
A5
B5/A
P.M.
P.M.
C5/A
G5
D5/A
N.C.(G5)
A5
P.M.
sl.
P.M.
sl.
B5/A
C5/A
N.C.
8va
P.M.
P.M.
D.S. al Coda
8va
sl.
Coda
A5
know!
sl.
sl.

CRAZY TRAIN

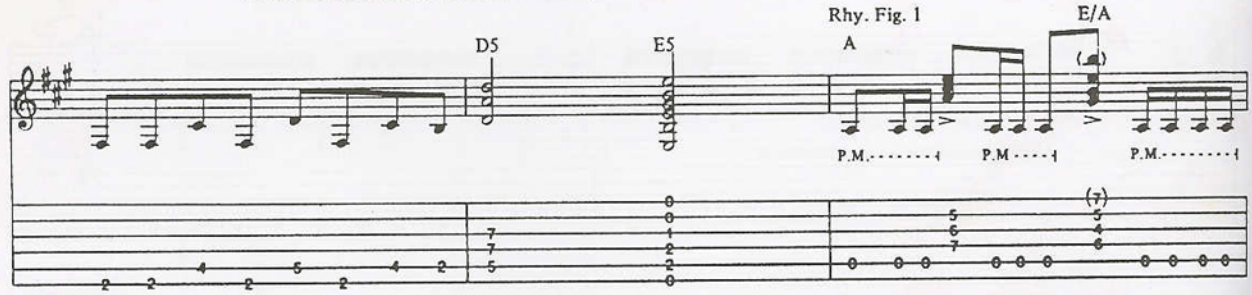
Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

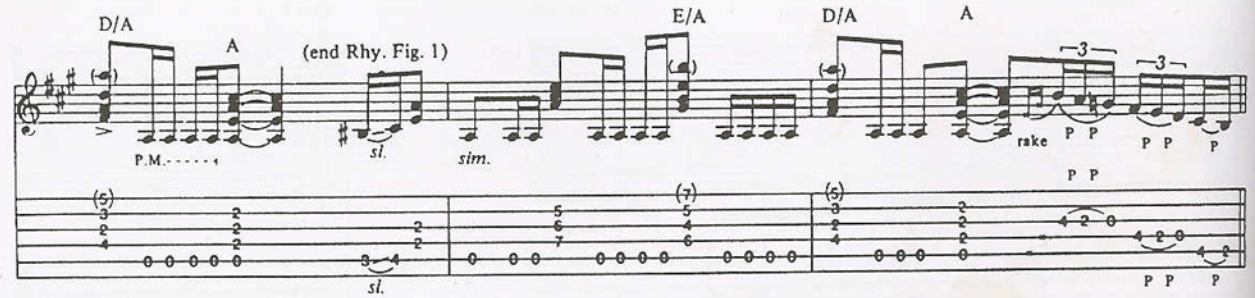






Fdbk.
pitches: E, C♮
*With neck pickup off and bridge pickup on full, flick toggle switch from neck to bridge position on beat four, producing non-harmonic feedback.





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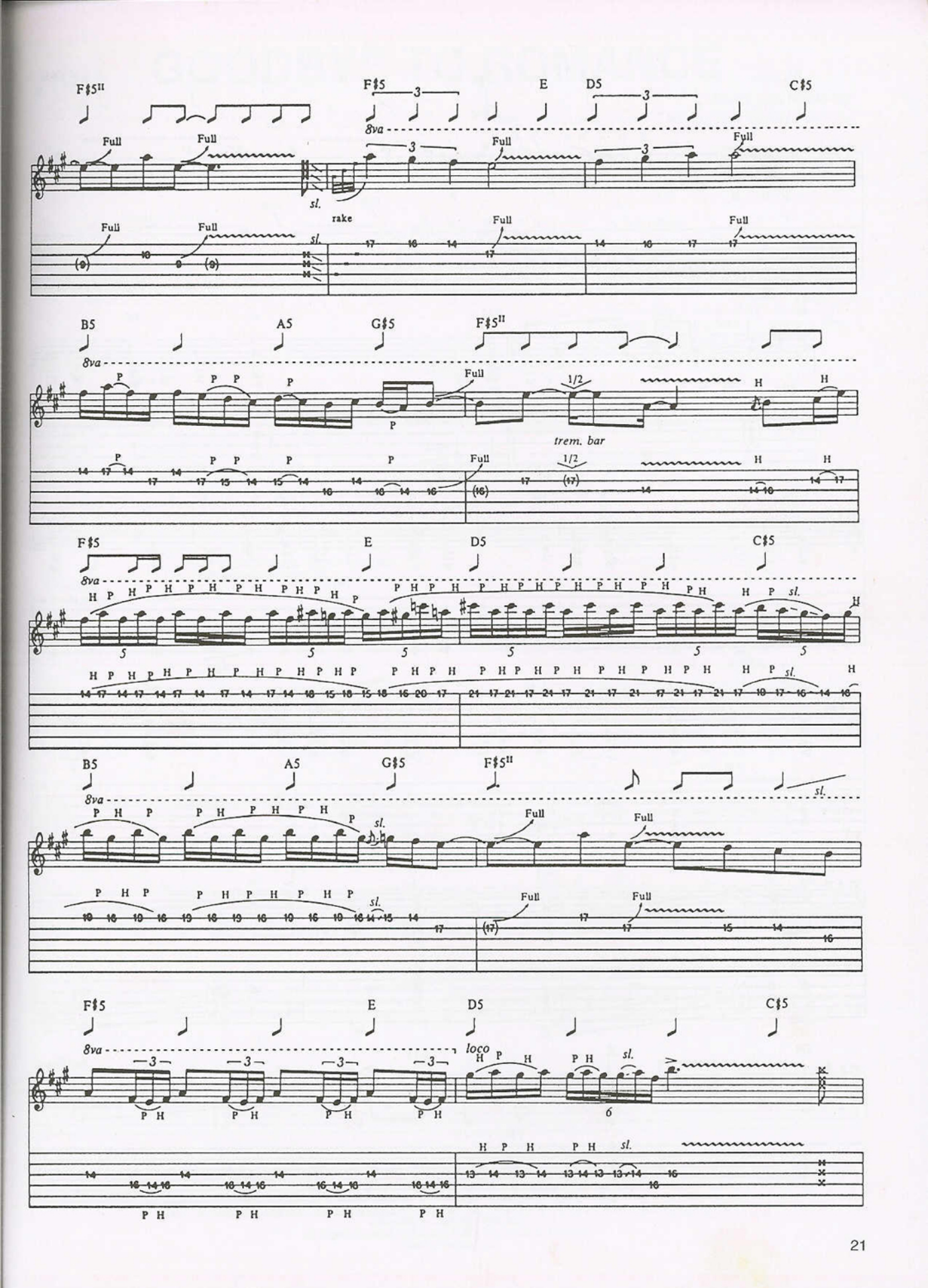
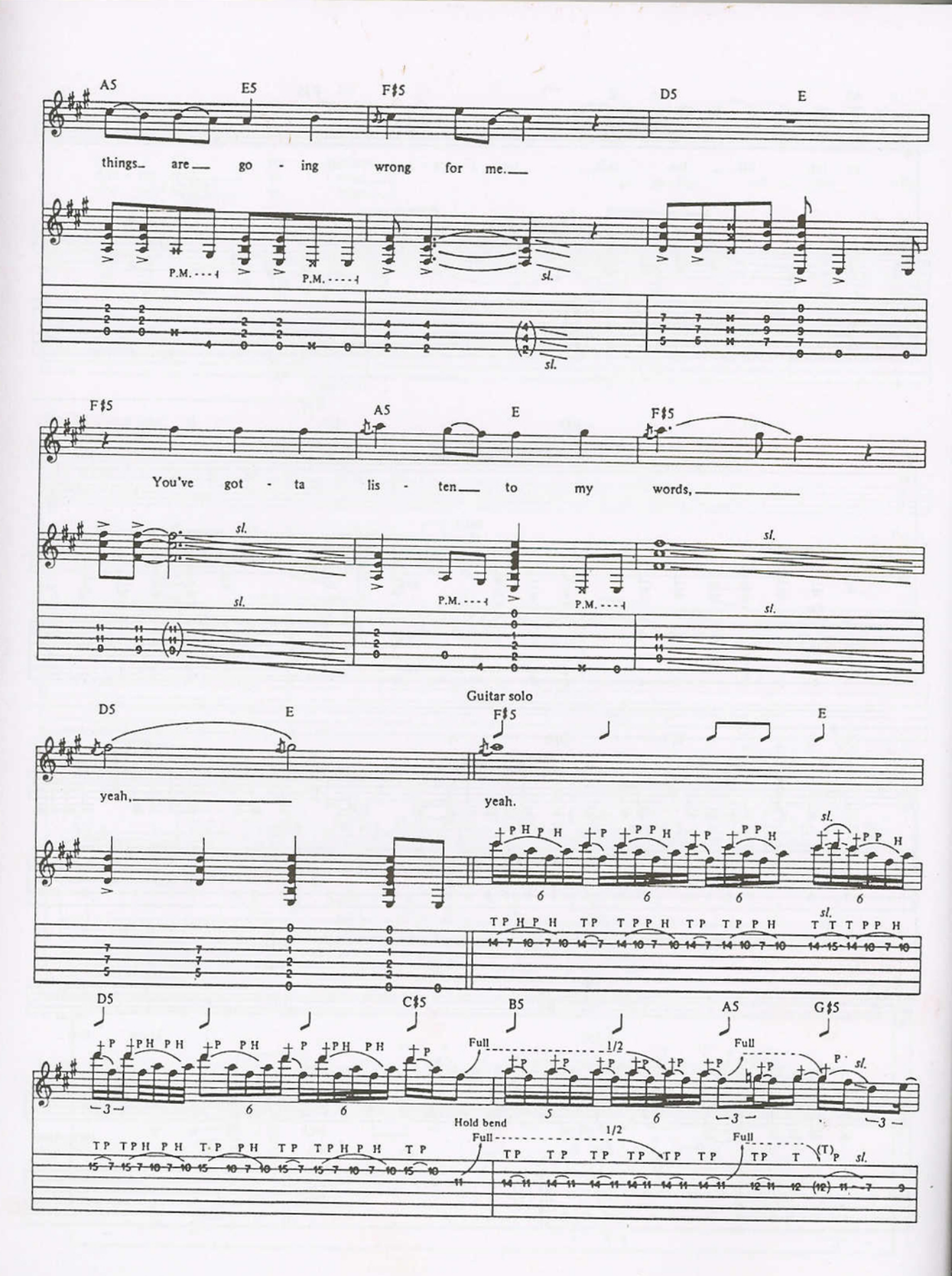
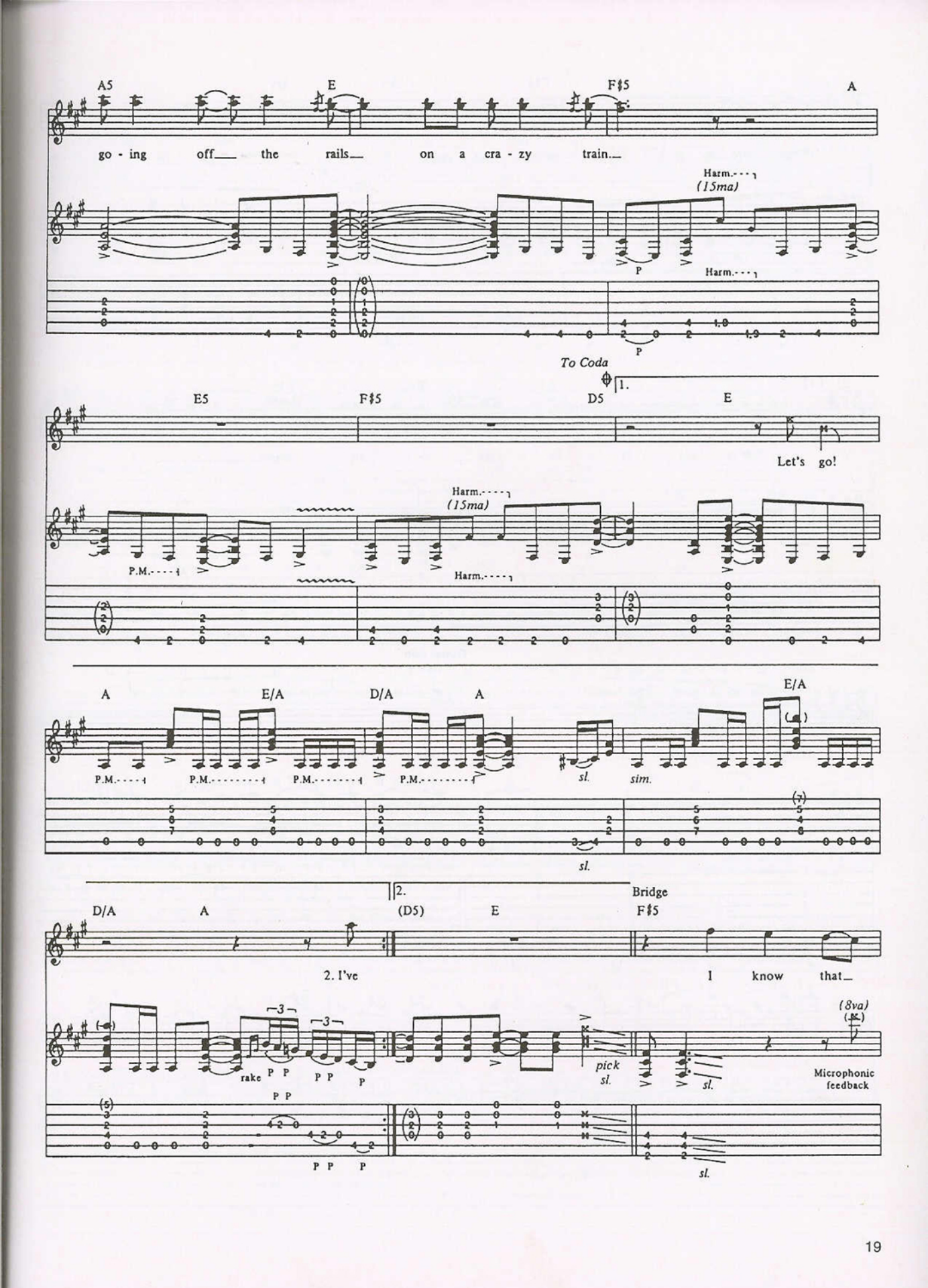
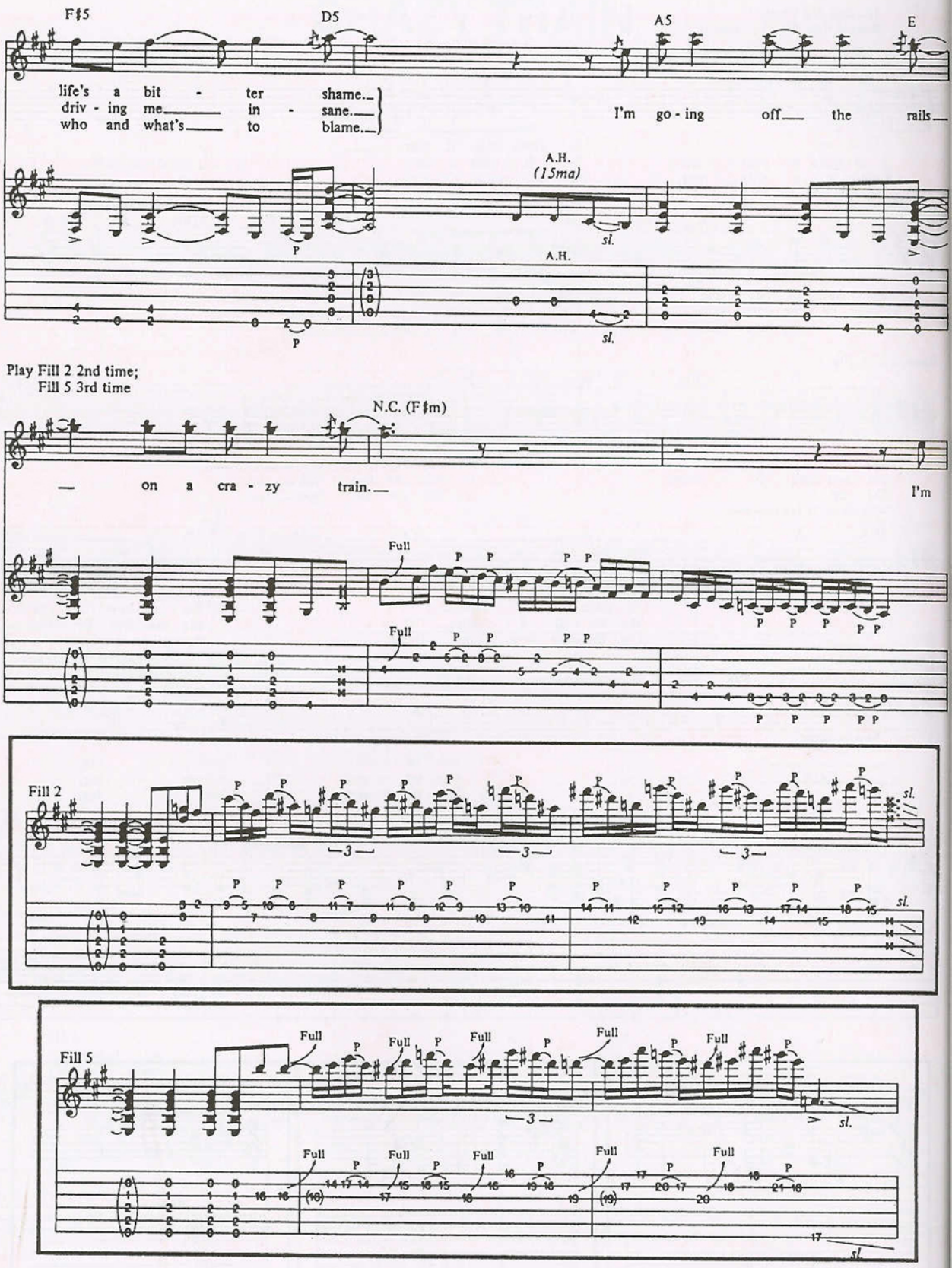

F♯5II
F♯5
E
D5
C♯5
8va
Full
sl.
rake
B5
A5
G♯5
F♯5II
trem. bar
1/2
loco


A5 E5 F♯5 D5 E
things_ are___ go - ing wrong for me.___
P.M. - - - -
sl.
F♯5 A5 E F♯5
You've got - ta lis - ten___ to my words,
Guitar solo
D5 E F♯5 E
yeah,___ yeah.
D5 C♯5 B5 A5 G♯5
Full 1/2 Full
Hold bend
Full 1/2 Full


A5
E
F♯5
A
go - ing off the rails on a cra - zy train.
Harm.
(15ma)
P
To Coda
1.
E5
F♯5
D5
E
Let's go!
P.M.
A
E/A
D/A
A
E/A
sl.
sim.
2.
Bridge
D/A
A
(D5)
E
F♯5
2. I've
I know that
rake
pick
(8va)
Microphonic feedback


F♯5
D5
A5
E
life's a bit - ter shame.
driv - ing me in - sane.
who and what's to blame.
I'm go - ing off the rails
A.H.
(15ma)
sl.
A.H.
sl.
Play Fill 2 2nd time;
Fill 5 3rd time
N.C. (F♯m)
on a cra - zy train.
I'm
Full
Full
Fill 2
sl.
Fill 5
Full
sl.
Full
sl.

1st, 2nd,3rd Verses
Repeat Rhy. Fig. 1 *(7 times)*

A E/A D/A A E/A D/A A

1. Cra - zy, but that's how it goes.
2. lis - tened to preach - ers, I've lis - tened to fools. I've
3. Heirs of a cold war, that's what we've be - come. In -

*Sing cues notes 2nd, 3rd times

Play Fill 3 3rd time

E/A D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes.
watched all the drop - outs who make their own rules. One
her - it - ing trou - bles, I'm men - tal - ly numb.

Resume Rhy. Fig. 1

E/A D/A A E/A

May - be it's not too late
per - son con - di - tioned to rule and con - trol,
Cra - zy, I just can - not bear.

*Sing cue notes 2nd time only.

D/A A E/A D/A A

to learn how to love, and for - get how to hate.
the me - di - a sells it and you live the role.
I'm liv - ing with some - thing that just is - n't fair.

*Sing cue notes last time only

Play Fill 1 2nd time

Play Fill 4 3rd time

E/A D A F♯5 D5

Men - tal wounds not heal - ing,
Men - tal wounds still scream - ing,
Men - tal wounds not heal - ing,

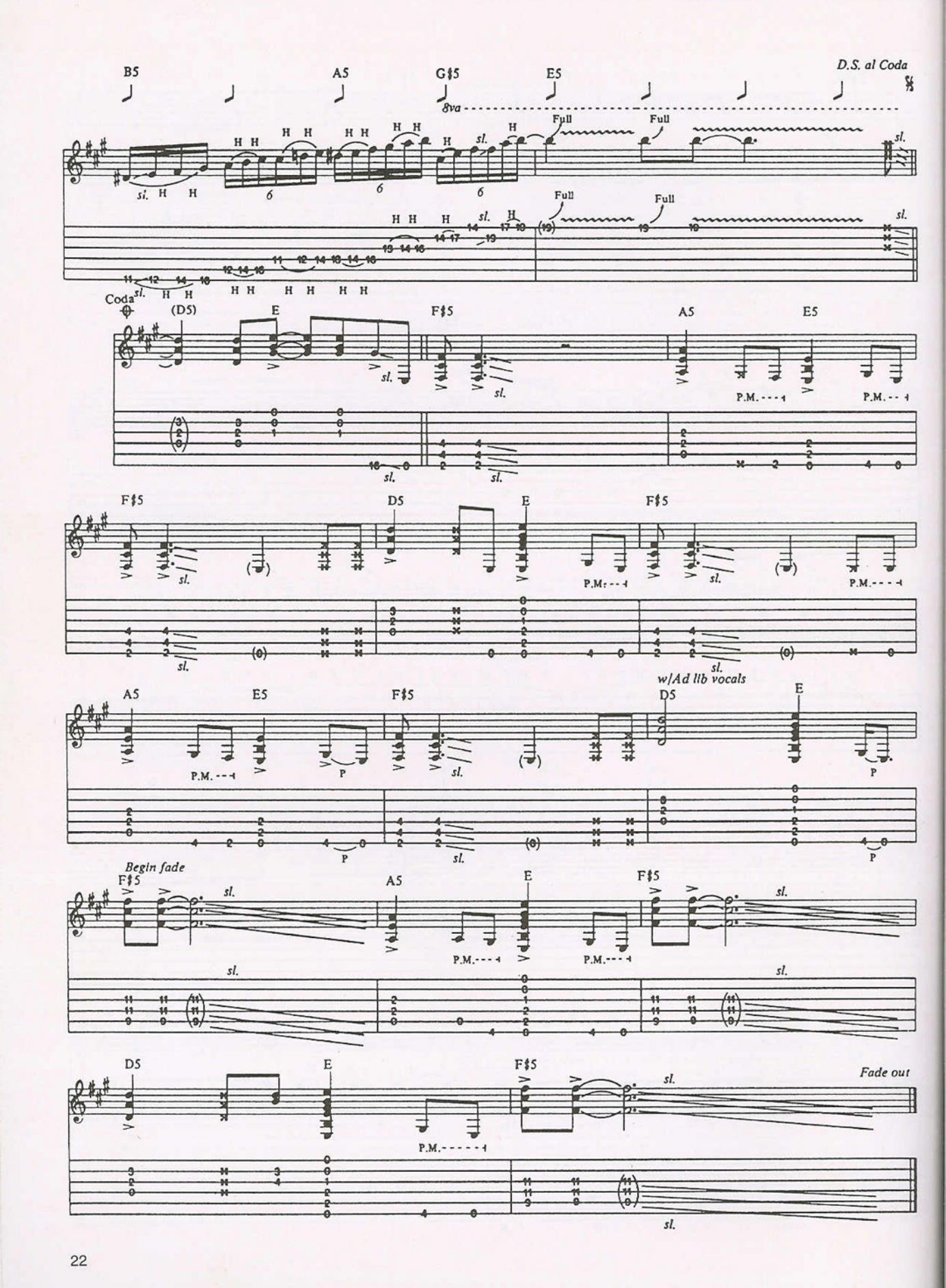
Harm. *(8va)* P.M. sl. P.M. P.M. pick sl. Harm. *(8va)* 1/2 bend neck

Harm. sl. Harm. 1/2

Fill 1 1/2 1/4 P P 1/2 1/4 P P

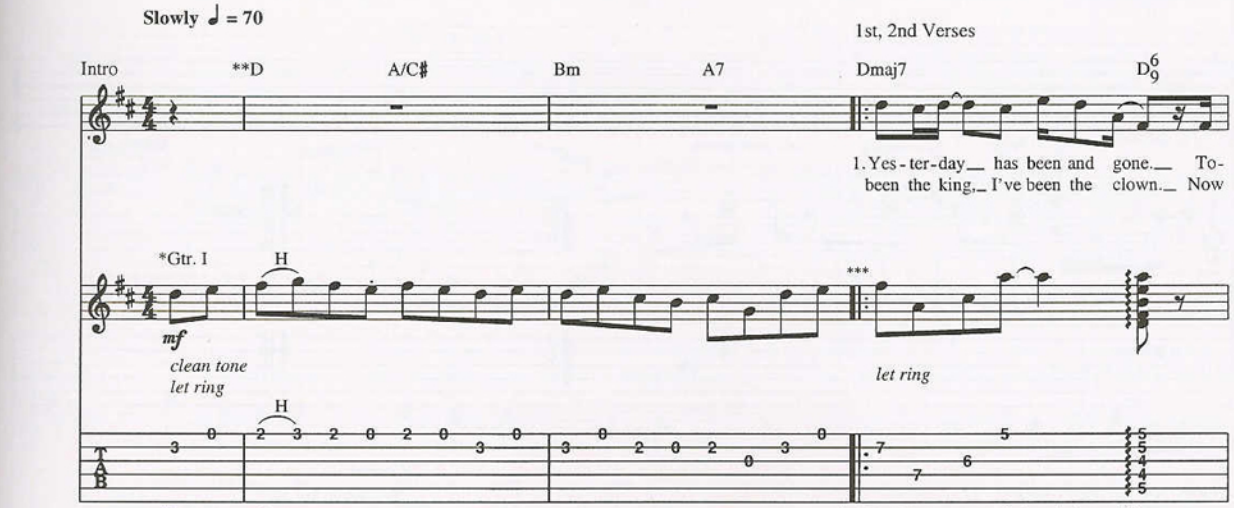
Fill 3 (5)

Fill 4 Harm. *(15ma)* Harm.


B5
A5
G♯5
E5
D.S. al Coda
8va
Full
Full
Full
Full
sl.
H H
Coda
(D5)
E
F♯5
A5
E5
P.M.
F♯5
D5
E
F♯5
w/Ad lib vocals
A5
E5
F♯5
D5
E
P
Begin fade
F♯5
A5
E
F♯5
D5
E
F♯5
Fade out

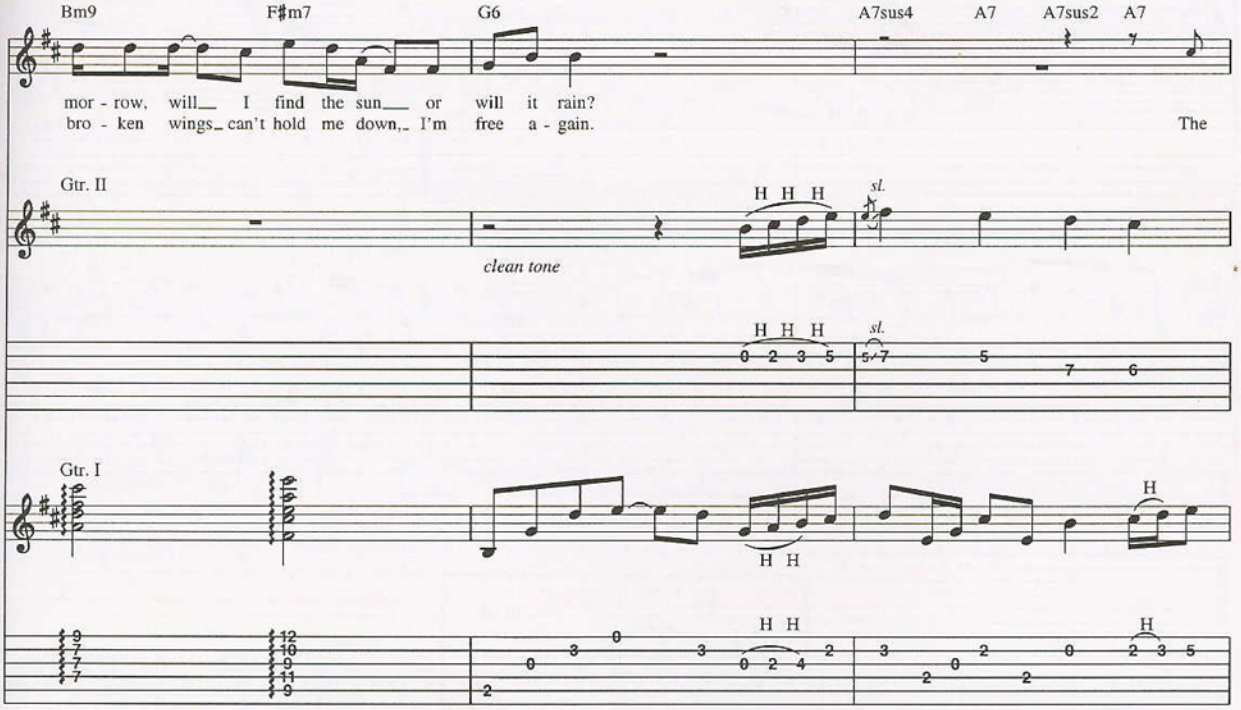
GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley and Randy Rhoads



*Two gtrs. arr. for one.
**Chord names reflect gtr. and bass (throughout).
Chords are implied till Verse.

***Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).



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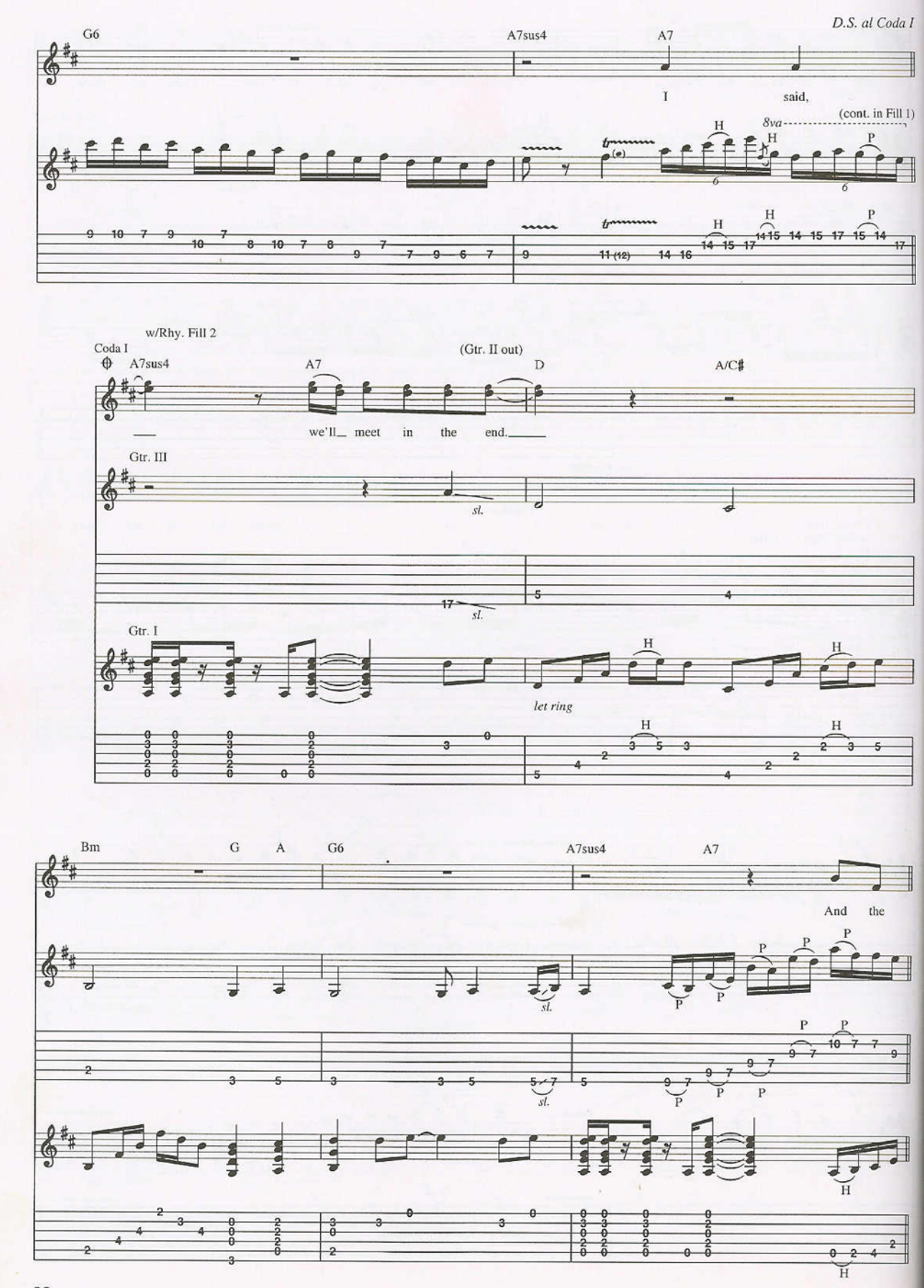
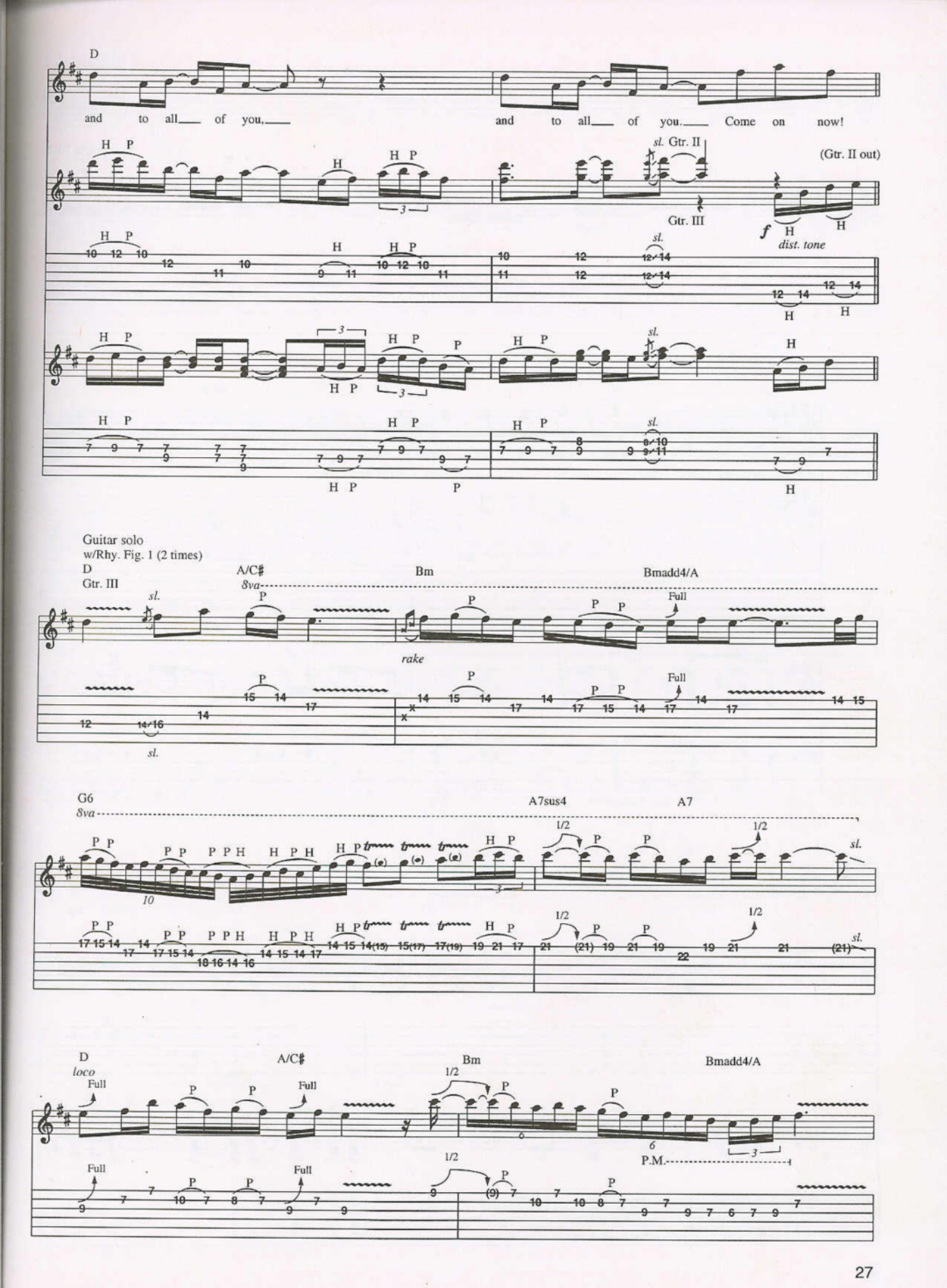
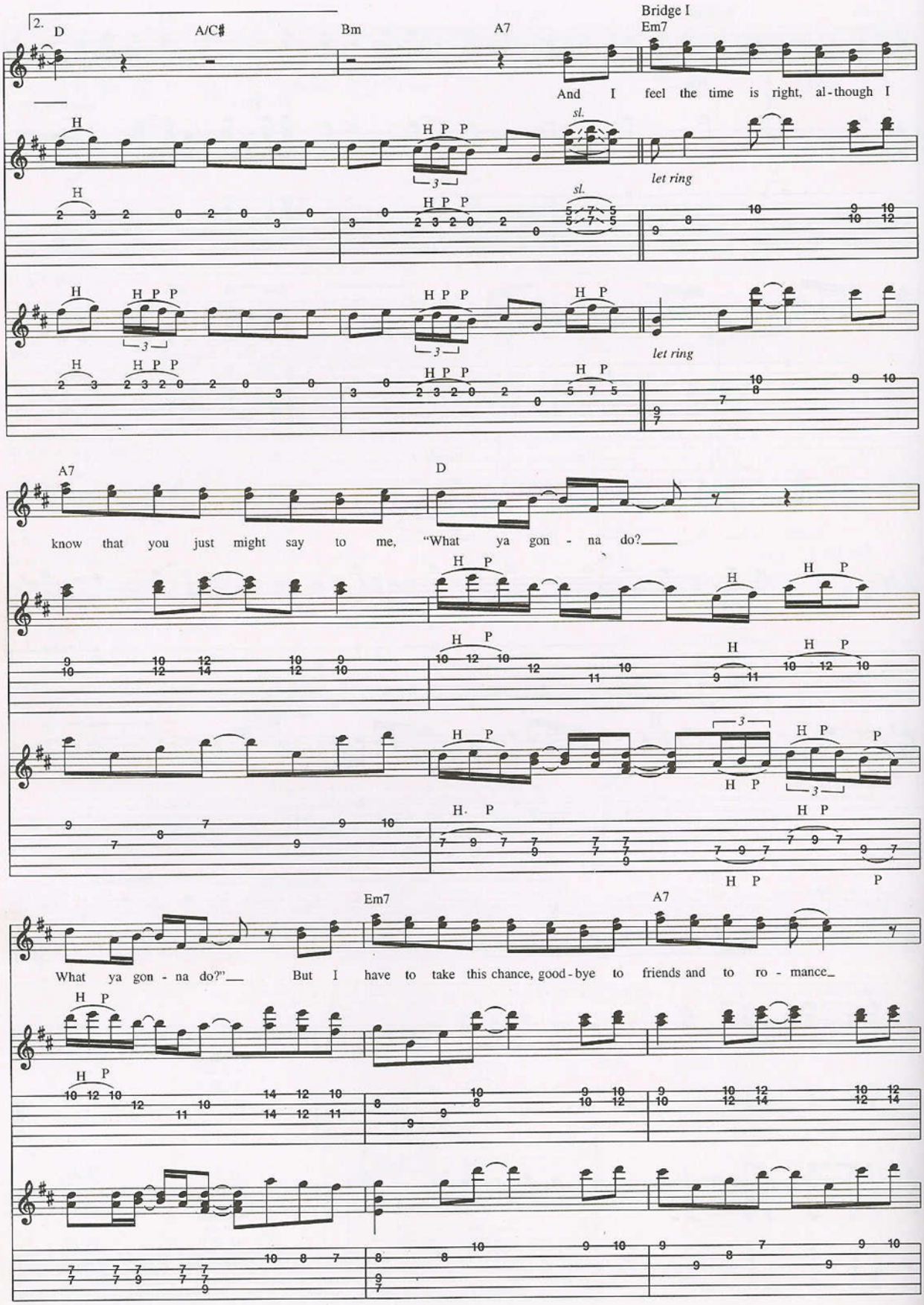
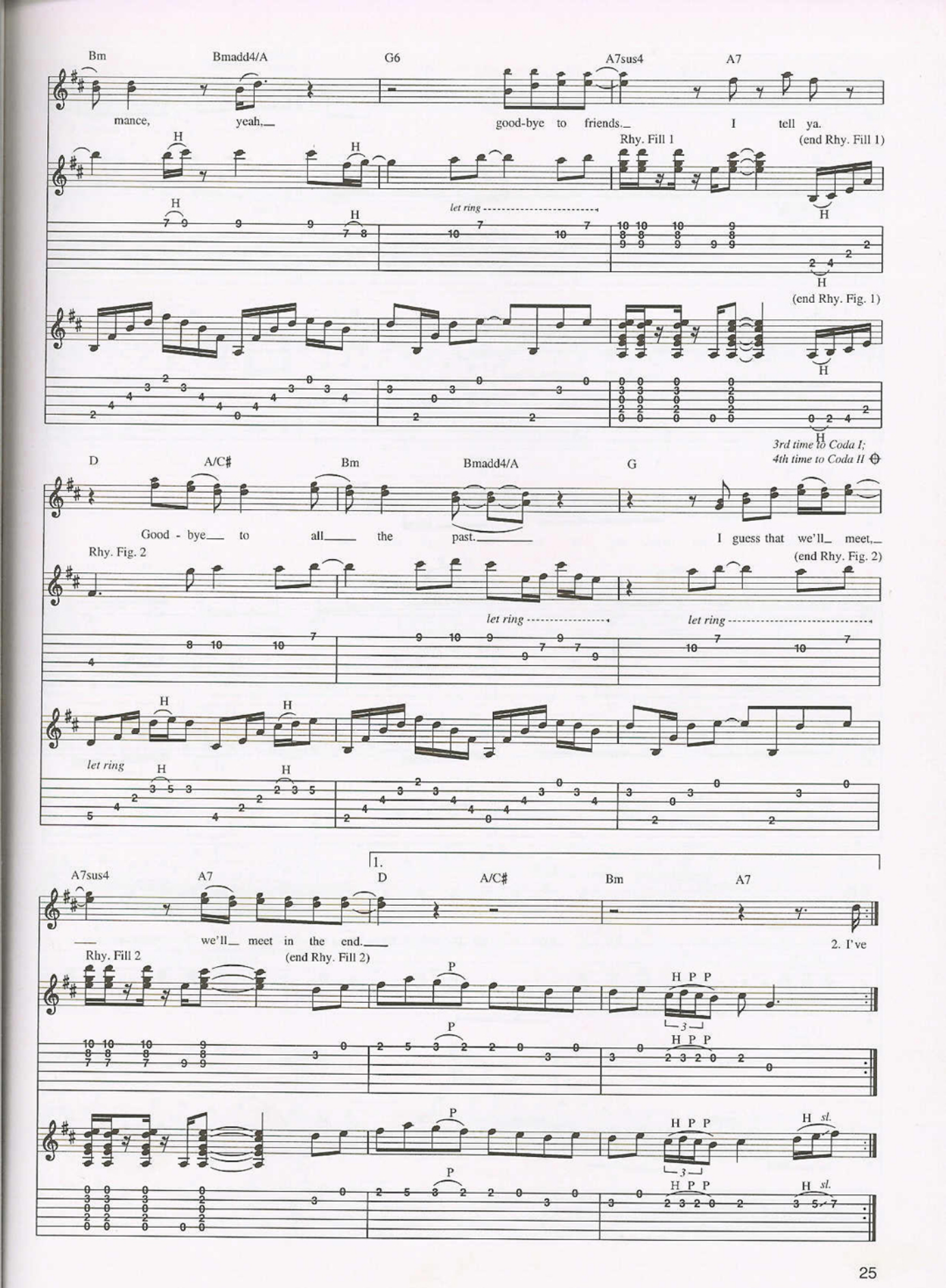

D.S. al Coda I
G6
A7sus4
A7
I said,
(cont. in Fill 1)
8va
w/Rhy. Fill 2
Coda I
A7sus4
A7
(Gtr. II out)
D
A/C♯
we'll meet in the end.
Gtr. III
sl.
Gtr. I
let ring
Bm
G
A
G6
A7sus4
A7
And the


D
and to all of you, and to all of you. Come on now!
sl. Gtr. II
(Gtr. II out)
Gtr. III
f
dist. tone
Guitar solo
w/Rhy. Fig. 1 (2 times)
D
Gtr. III
A/C♯
8va
Bm
Bmadd4/A
rake
Full
G6
8va
A7sus4
A7
1/2
D
loco
A/C♯
Bm
Bmadd4/A
P.M.


2.
D
A/C♯
Bm
A7
Bridge I
Em7
And I feel the time is right, al-though I
sl.
let ring
A7
D
know that you just might say to me, "What ya gon - na do?
What ya gon - na do?" But I have to take this chance, good-bye to friends and to ro - mance


Bm
Bmadd4/A
G6
A7sus4
A7
mance, yeah, good-bye to friends. I tell ya.
Rhy. Fill 1
(end Rhy. Fill 1)
let ring
(end Rhy. Fig. 1)
3rd time to Coda I;
4th time to Coda II
D
A/C#
Bm
Bmadd4/A
G
Good - bye to all the past. I guess that we'll meet,
Rhy. Fig. 2
(end Rhy. Fig. 2)
let ring
let ring
let ring
A7sus4
A7
1.
D
A/C#
Bm
A7
we'll meet in the end.
(end Rhy. Fill 2)
2. I've
Rhy. Fill 2
sl.

Dmaj7 Bm9 F♯m7

Ev - 'ry - bod - y's hav - ing fun___ ex - cept me, I'm___ the lone - ly one,___ I
jest - er with___ the bro - ken crown,_ it won't be me___ this time___ a - round_ to

G6 A7sus4 A7 A7sus2 A7 Chorus 3rd time w/Fill 1 D A/C♯

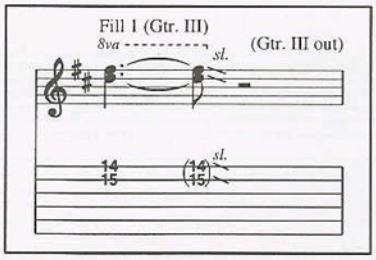
live in shame.
love in vain.

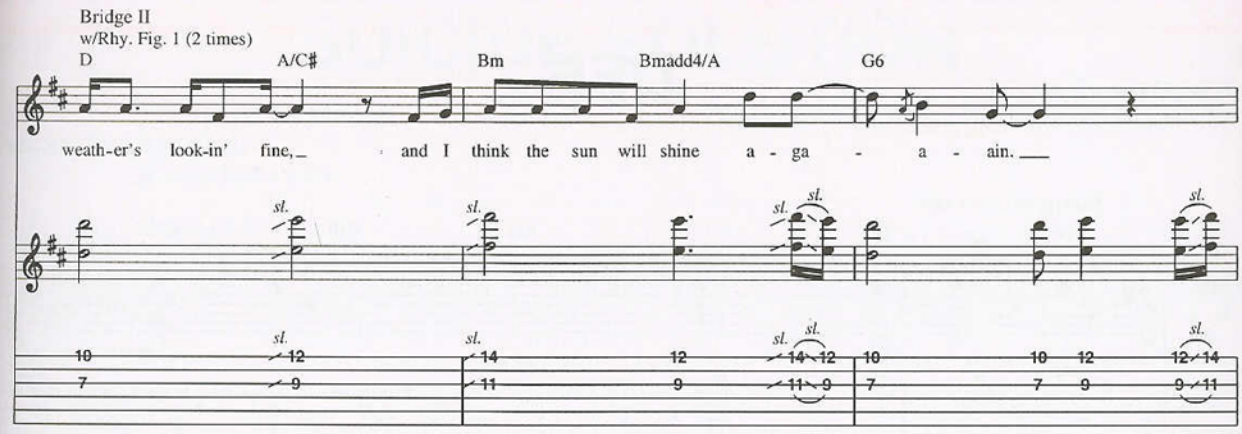
I said, hey, good - bye___ to ro -

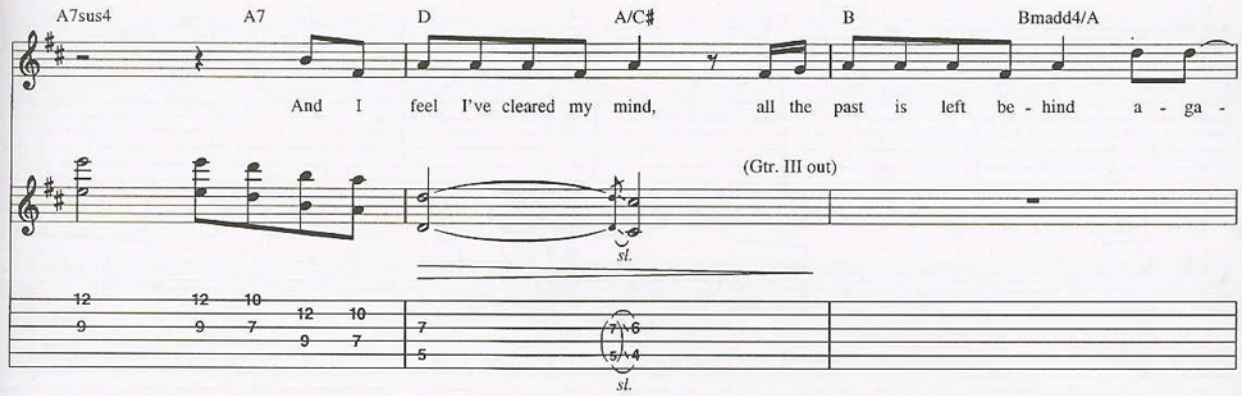
sl. sl.

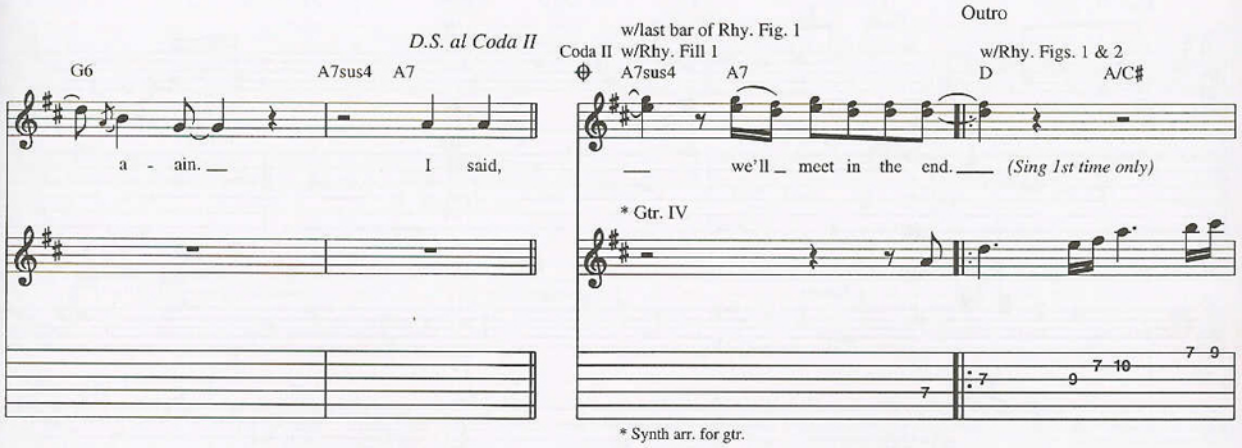
Rhy. Fig. 1

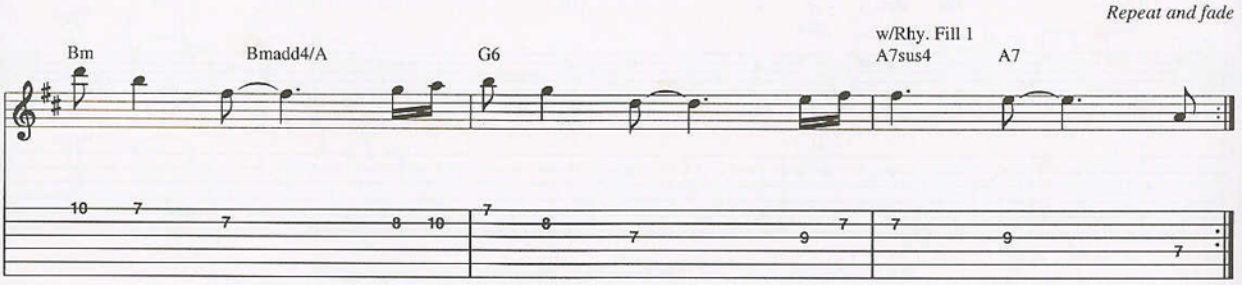
let ring




Bridge II
w/Rhy. Fig. 1 (2 times)
D
A/C♯
Bm
Bmadd4/A
G6
weath-er's look-in' fine, and I think the sun will shine a - ga - a - ain.
sl.

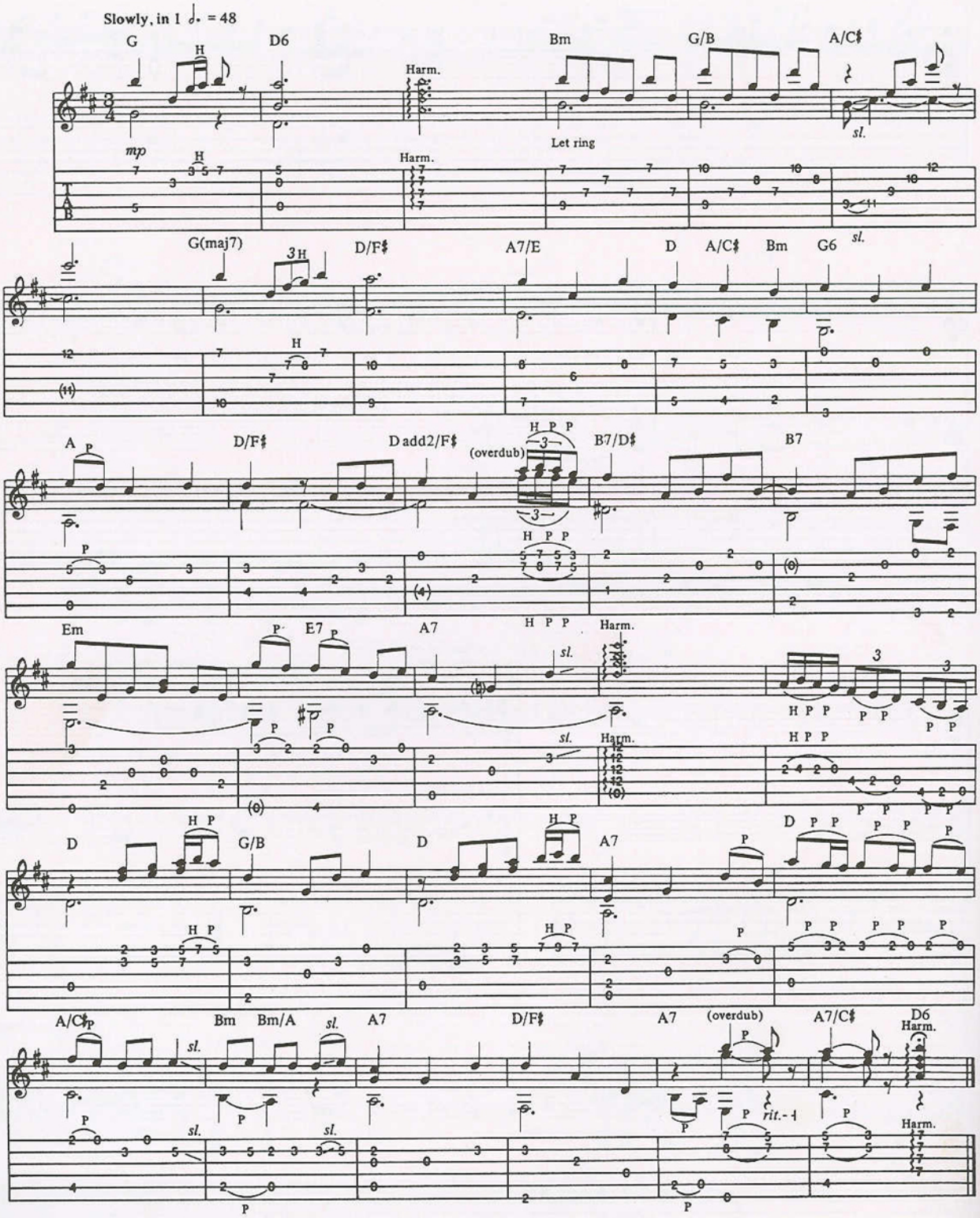

A7sus4
A7
D
A/C♯
B
Bmadd4/A
And I feel I've cleared my mind, all the past is left be - hind a - ga -
(Gtr. III out)
sl.


D.S. al Coda II
G6
A7sus4
A7
a - ain.
I said,
w/last bar of Rhy. Fig. 1
Coda II
w/Rhy. Fill 1
A7sus4
A7
we'll meet in the end.
(Sing 1st time only)
Outro
w/Rhy. Figs. 1 & 2
D
A/C♯
* Gtr. IV
* Synth arr. for gtr.


Repeat and fade
Bm
Bmadd4/A
G6
w/Rhy. Fill 1
A7sus4
A7

DEE

Music by Randy Rhoads



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SUICIDE SOLUTION

Words and Music by
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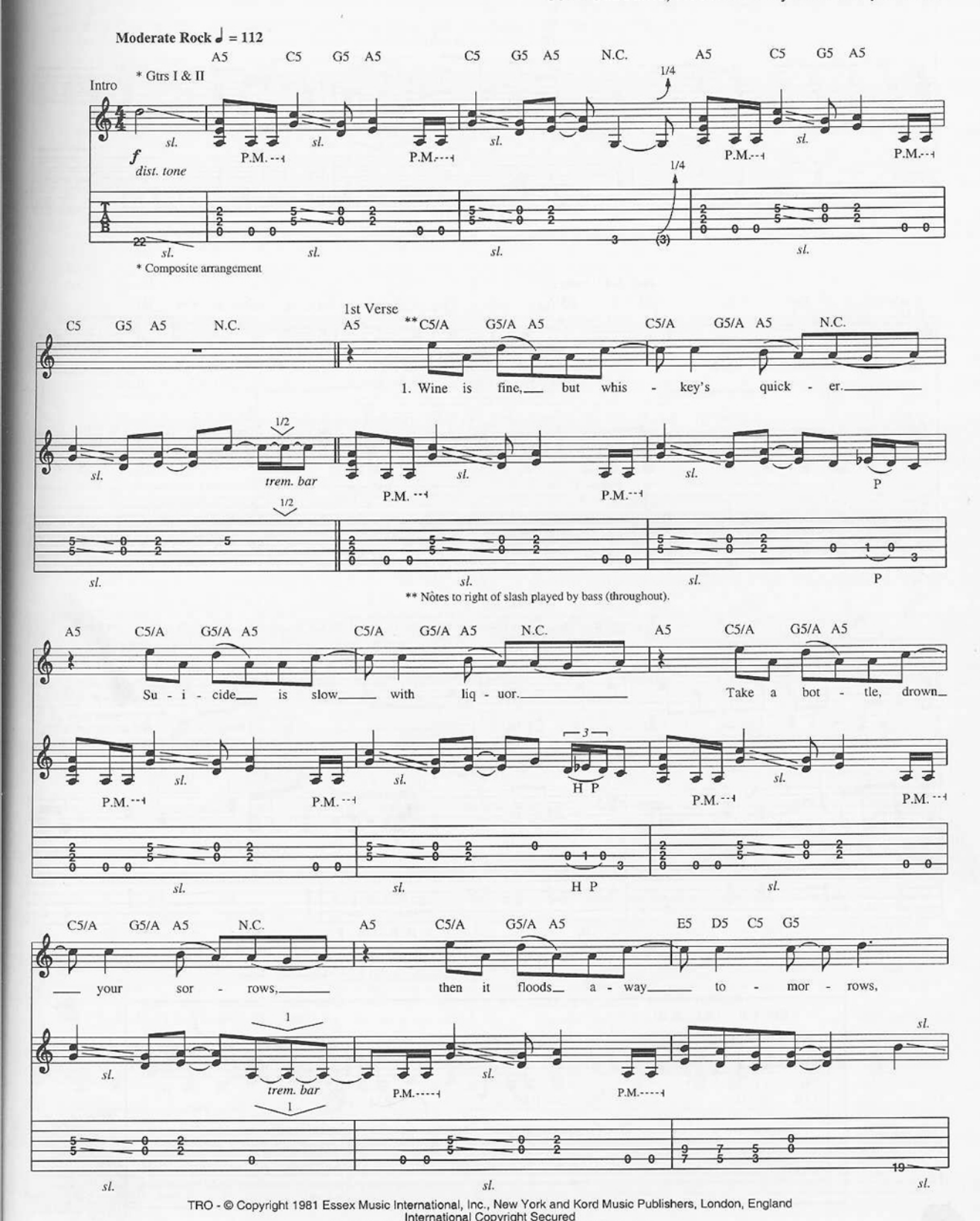

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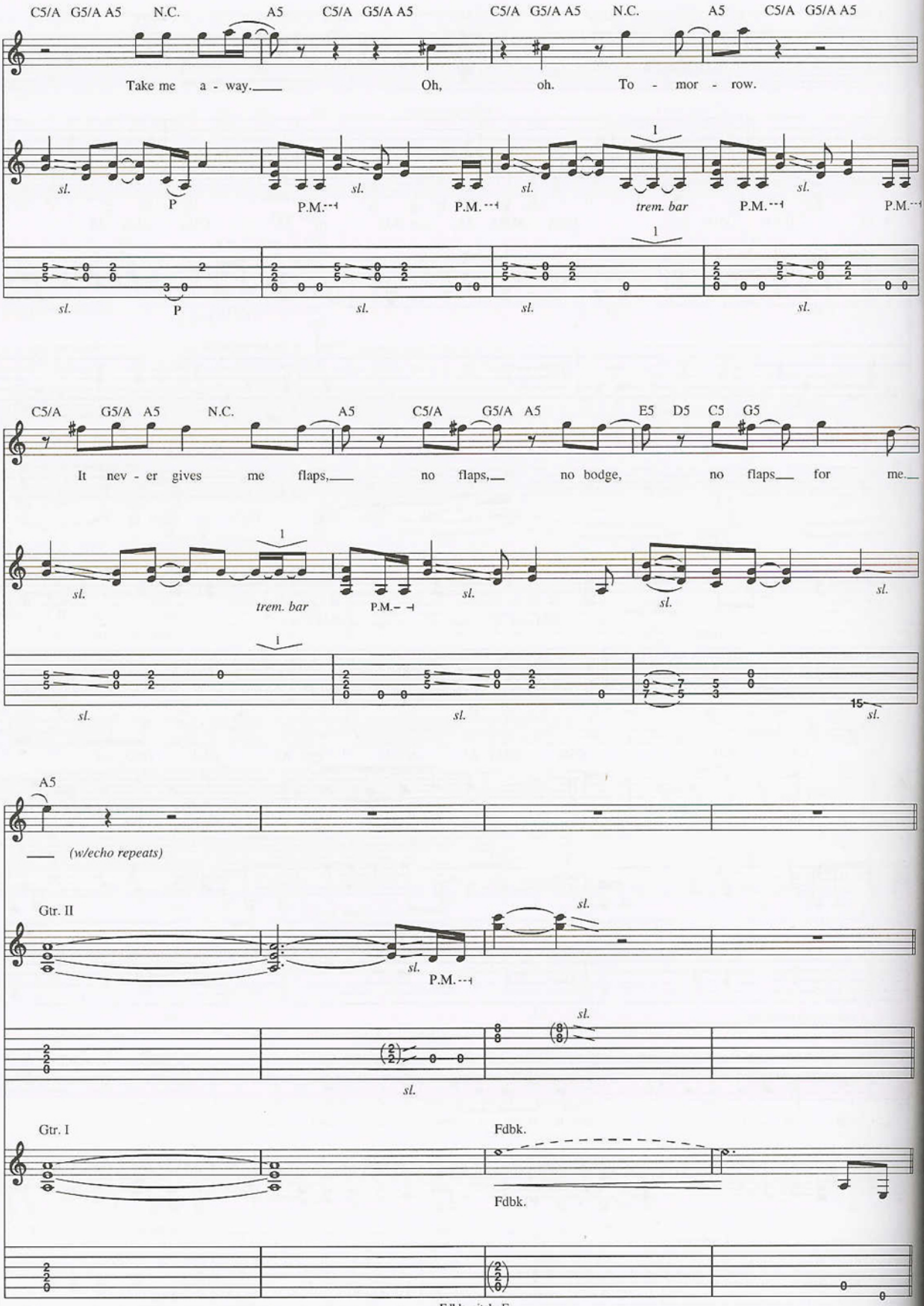
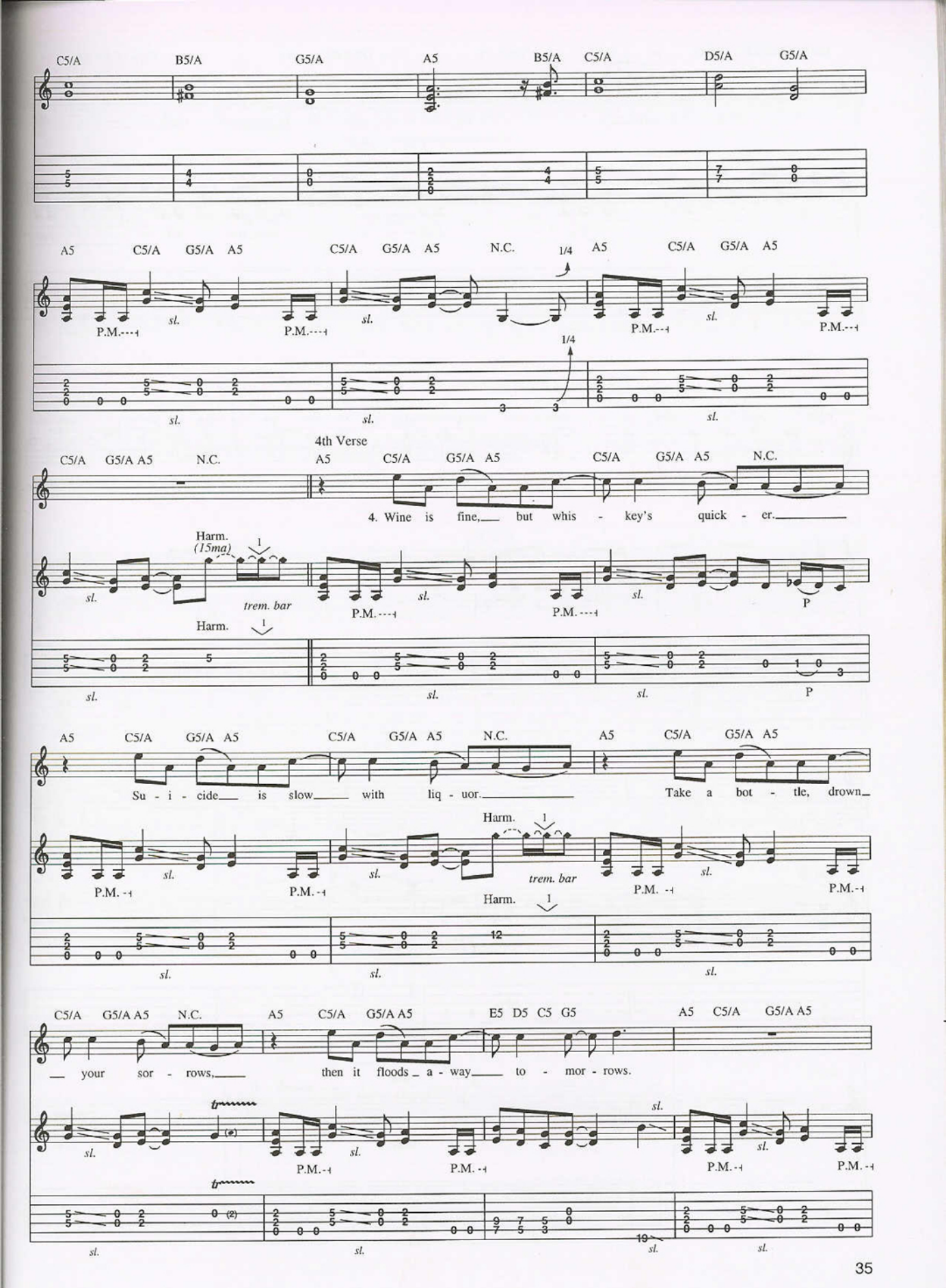
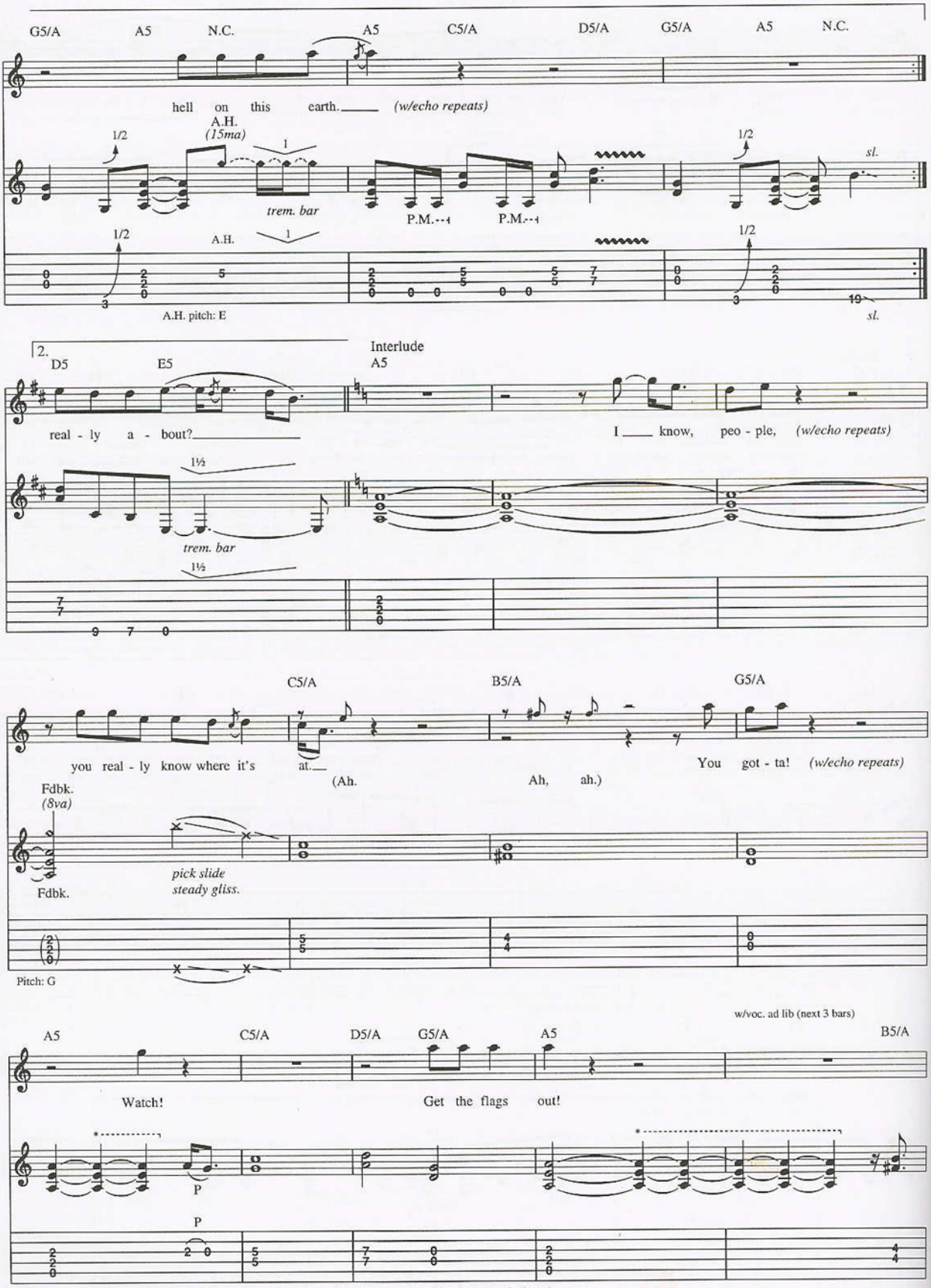
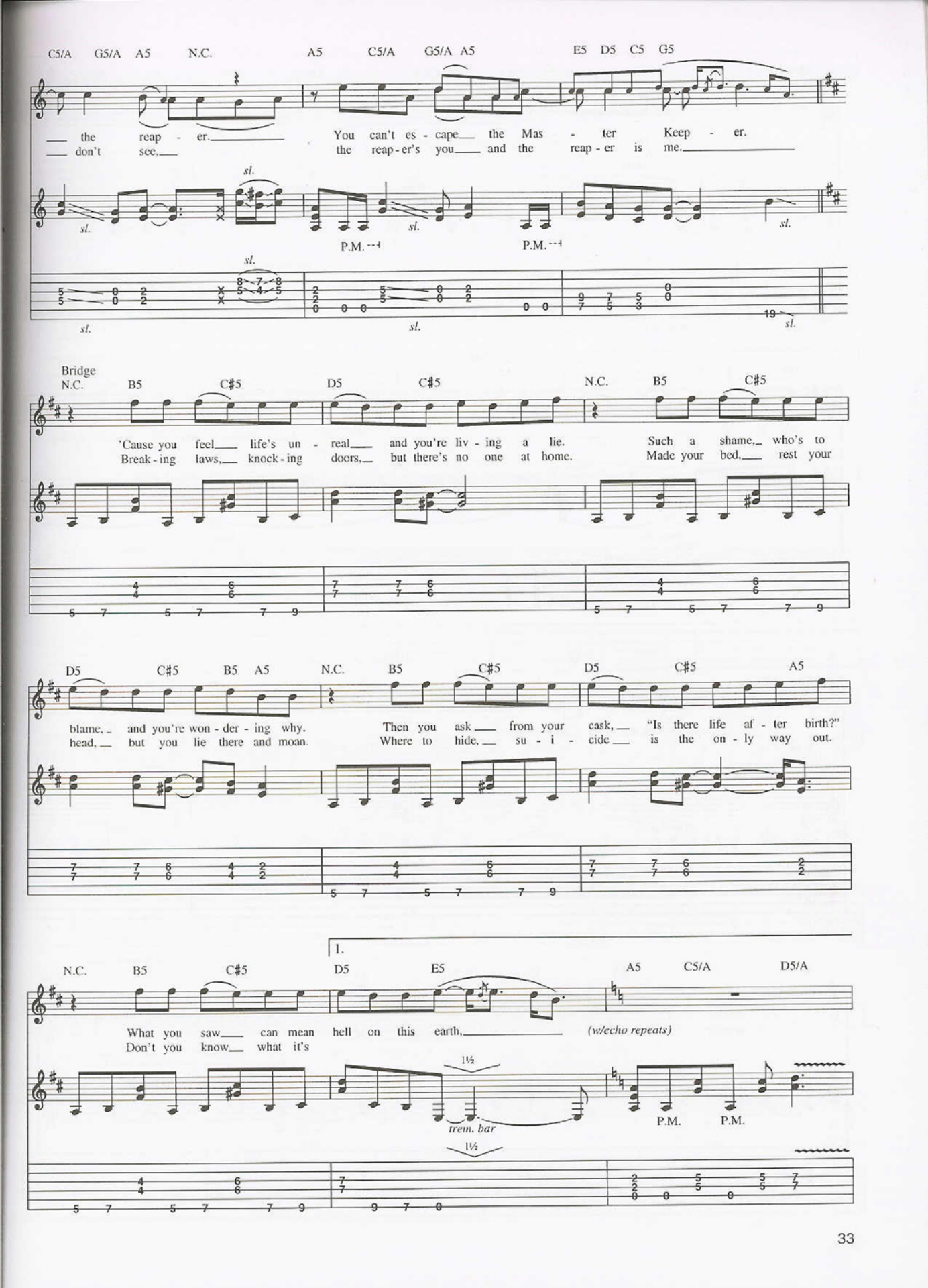
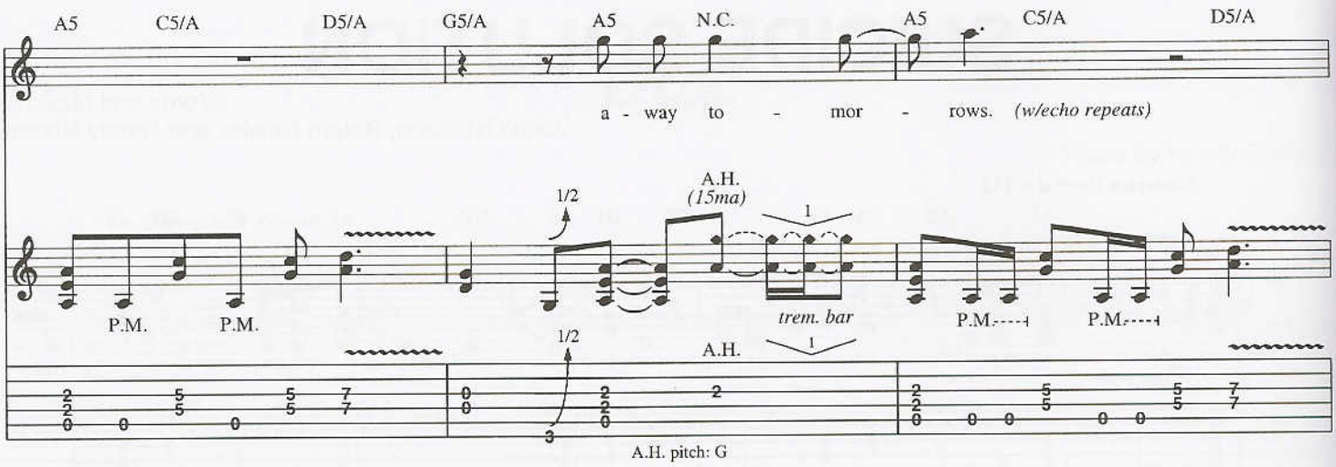
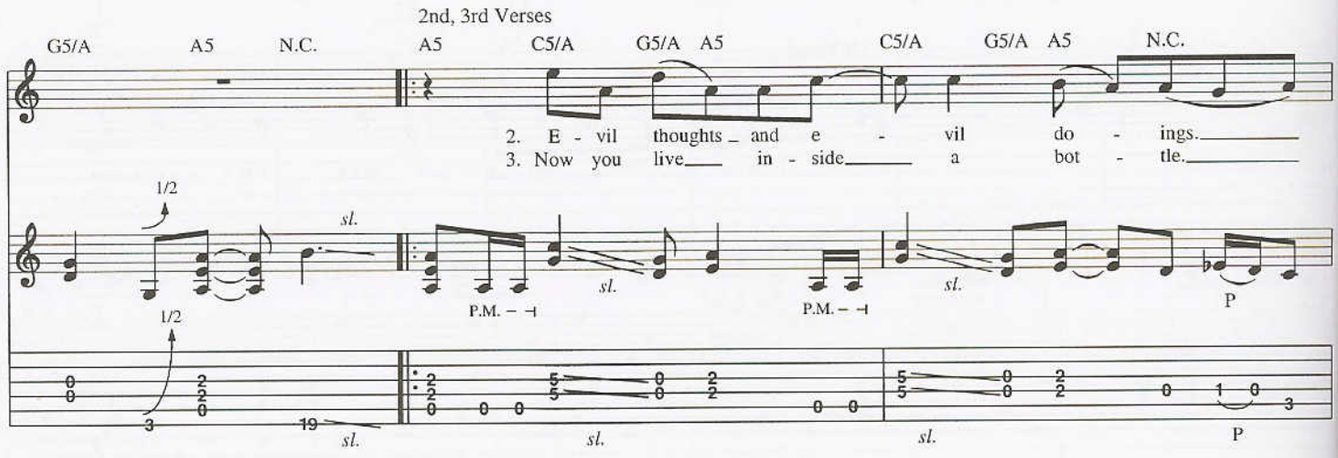

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5
Take me a - way. Oh, oh. To - mor - row.
sl. P P.M. P.M. sl. trem. bar P.M. P.M.
C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5
It nev - er gives me flaps, no flaps, no bodge, no flaps for me.
trem. bar P.M.
A5
(w/echo repeats)
Gtr. II
P.M.
Gtr. I
Fdbk.
Fdbk.
Fdbk. pitch: E

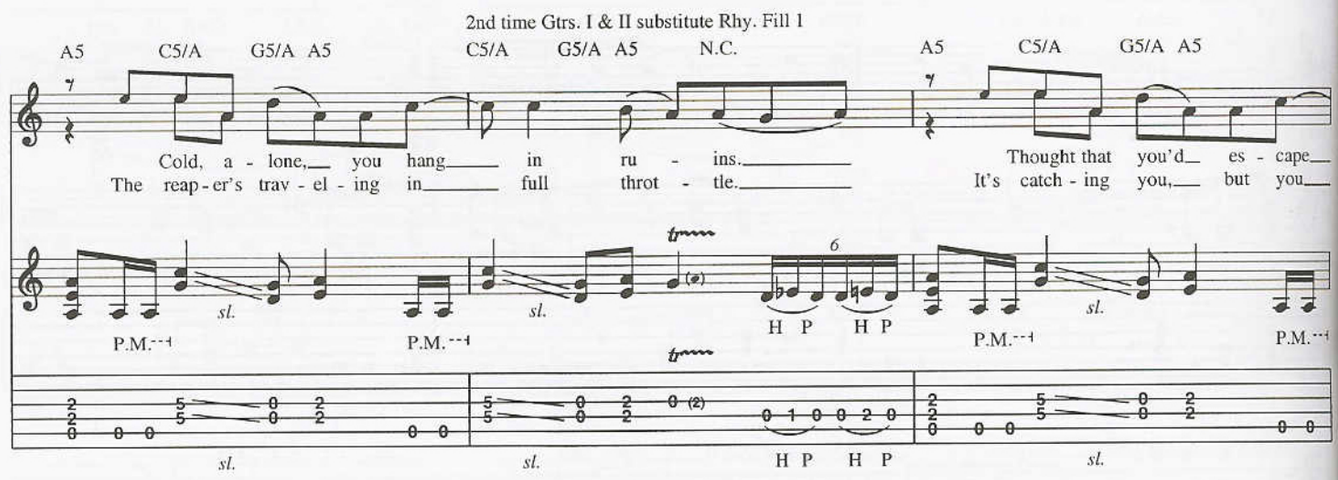

C5/A B5/A G5/A A5 B5/A C5/A D5/A G5/A
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. 1/4 A5 C5/A G5/A A5
P.M. sl.
4th Verse
C5/A G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.
4. Wine is fine, but whis - key's quick - er.
Harm. (15ma) 1
trem. bar
Harm. 1
P
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5
Su - i - cide is slow with liq - uor. Take a bot - tle, drown
Harm. 1
trem. bar
Harm. 1
C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5 A5 C5/A G5/A A5
your sor - rows, then it floods a - way to - mor - rows.
tr
sl.

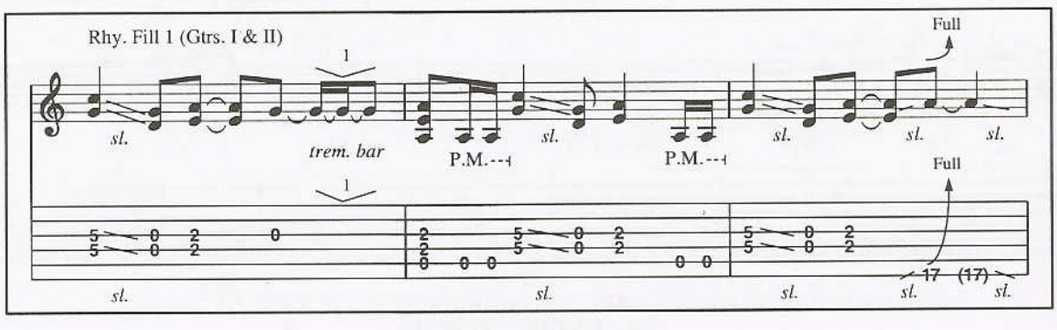

G5/A A5 N.C. A5 C5/A D5/A G5/A A5 N.C.
hell on this earth. (w/echo repeats)
A.H. (15ma)
1/2
1
trem. bar
P.M.
sl.
A.H.
A.H. pitch: E
2.
D5 E5
Interlude
A5
real - ly a - bout?
I know, peo - ple, (w/echo repeats)
1½
trem. bar
C5/A B5/A G5/A
you real - ly know where it's at.
(Ah. Ah, ah.)
You got - ta! (w/echo repeats)
Fdbk. (8va)
Fdbk.
pick slide
steady gliss.
Pitch: G
w/voc. ad lib (next 3 bars)
A5 C5/A D5/A G5/A A5 B5/A
Watch! Get the flags out!
P
*With one of gtr.'s vol. knob set to zero, flick toggle switch to "on" position in rhythm indicated.


C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5
the reap - er. You can't es - cape the Mas - ter Keep - er.
don't see, the reap - er's you and the reap - er is me.
sl.
P.M.
Bridge
N.C. B5 C♯5 D5 C♯5 N.C. B5 C♯5
'Cause you feel life's un - real and you're liv - ing a lie. Such a shame, who's to
Break - ing laws, knock - ing doors, but there's no one at home. Made your bed, rest your
D5 C♯5 B5 A5 N.C. B5 C♯5 D5 C♯5 A5
blame, and you're won - der - ing why. Then you ask from your cask, "Is there life af - ter birth?"
head, but you lie there and moan. Where to hide, su - i - cide is the on - ly way out.
1.
N.C. B5 C♯5 D5 E5 A5 C5/A D5/A
What you saw can mean hell on this earth, (w/echo repeats)
Don't you know what it's
1½
trem. bar
P.M.


A5 C5/A D5/A G5/A A5 N.C. A5 C5/A D5/A
a - way to - mor - rows. (w/echo repeats)
1/2
A.H.
(15ma)
1
P.M. P.M.
trem. bar
P.M. P.M.
1/2
A.H.
1
A.H. pitch: G


2nd, 3rd Verses
G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.
2. E - vil thoughts and e - vil do - ings.
3. Now you live in - side a bot - tle.
1/2
sl.
P.M.
sl.
P.M.
sl.
P
1/2
19
sl.
sl.
sl.
P


2nd time Gtrs. I & II substitute Rhy. Fill 1
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5
Cold, a - lone, you hang in ru - ins.
The reap - er's trav - el - ing in full throt - tle.
Thought that you'd es - cape
It's catch - ing you, but you
P.M.
sl.
P.M.
sl.
6
H P H P
P.M.
sl.
P.M.
sl.
sl.
sl.
H P H P
sl.


Rhy. Fill 1 (Gtrs. I & II)
1
Full
sl.
trem. bar
P.M.
sl.
P.M.
sl.
sl.
sl.
1
Full
sl.
sl.
sl.
17 (17)
sl.
sl.

Outro

A5

1/2 P

C5/A

1/2 P

sl.

sl.

**

*w/vol. knob

** Flick toggle switch as before.

4th time, begin fade

A5

slack

1st time w/Fill 1

1. 2. 3.

4.

Fade out

vib. w/bar

trem. bar

slack

trem. bar

trem. bar

trem. bar

* Play w/variations ad lib on repeats.

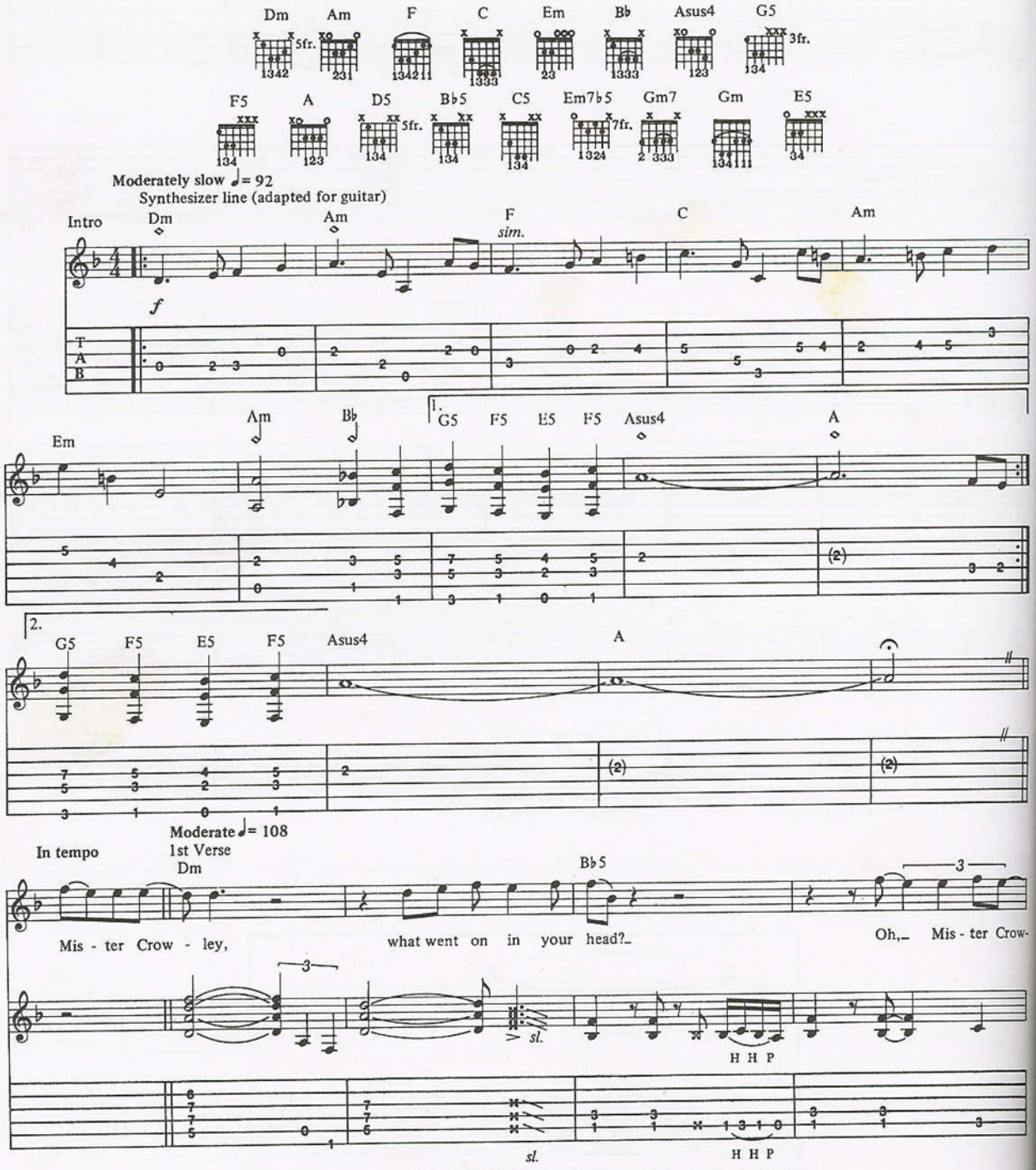
** Depress bar before striking note.

Fill 1

w/dist.

MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley



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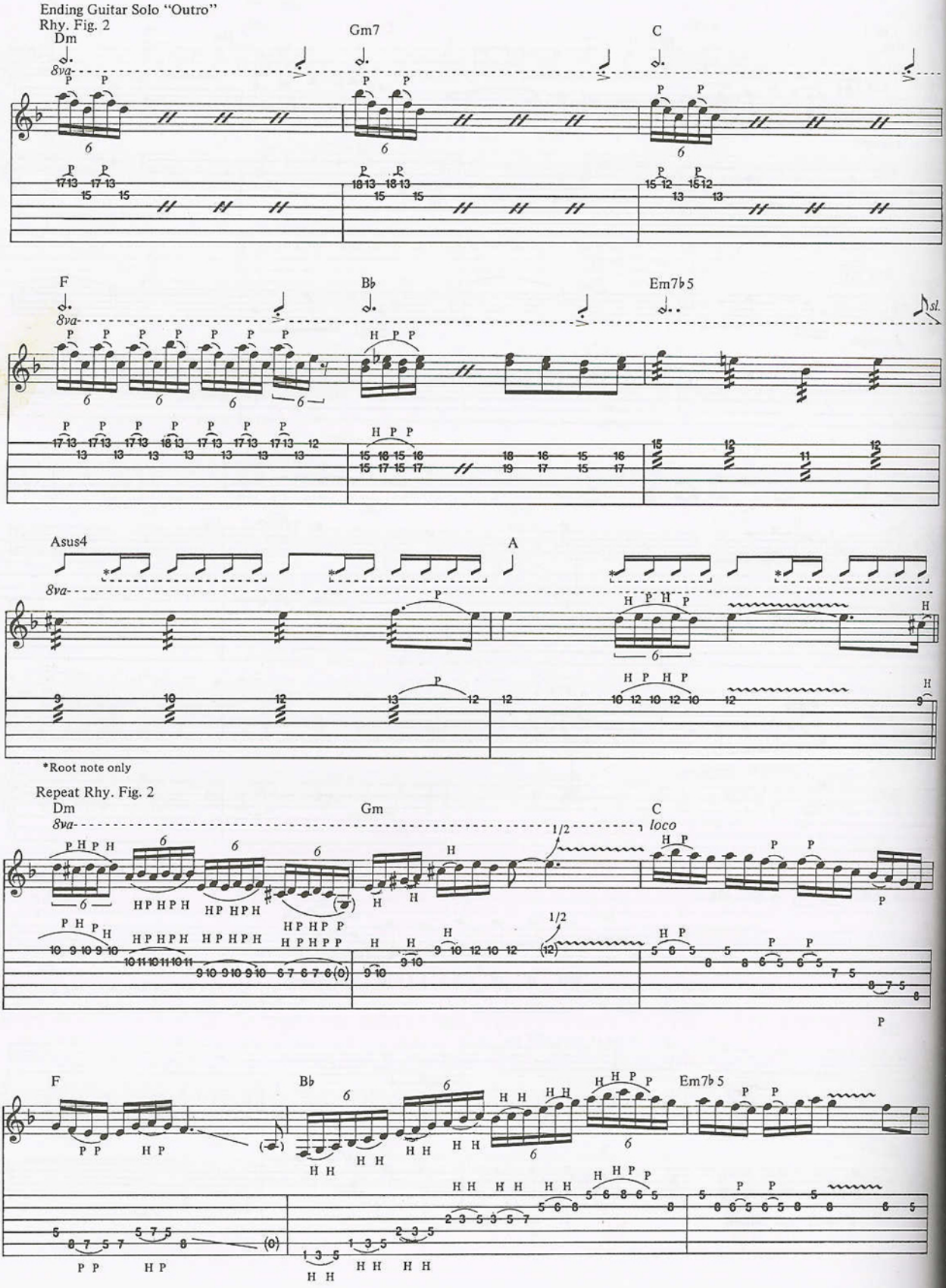

Ending Guitar Solo "Outro"
Rhy. Fig. 2
Dm
Gm7
C
F
B♭
Em7♭5
Asus4
A
*Root note only
Repeat Rhy. Fig. 2
Dm
Gm
C
loco
F
B♭
Em7♭5

Interlude

Rhy. Fig. 1

Dm Bb C Dm

Gtr. I Riff A

a tempo

Gtr. II Riff A1

a tempo

Bb Em7b5 A

Repeat Riff A, A1, & Rhy. Fig. 1

Dm Bb C

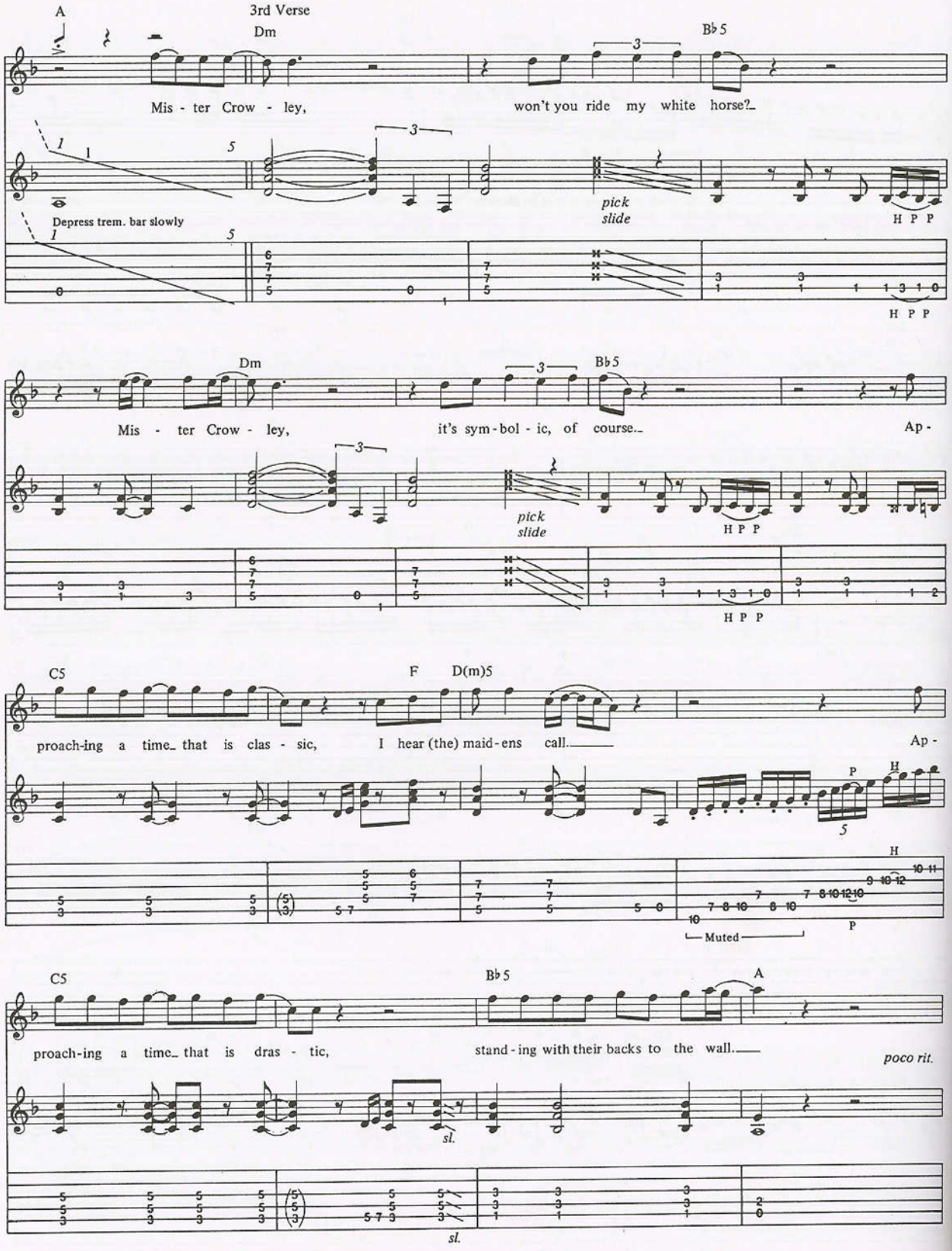
Was it po - lem - i - c'lly sent?

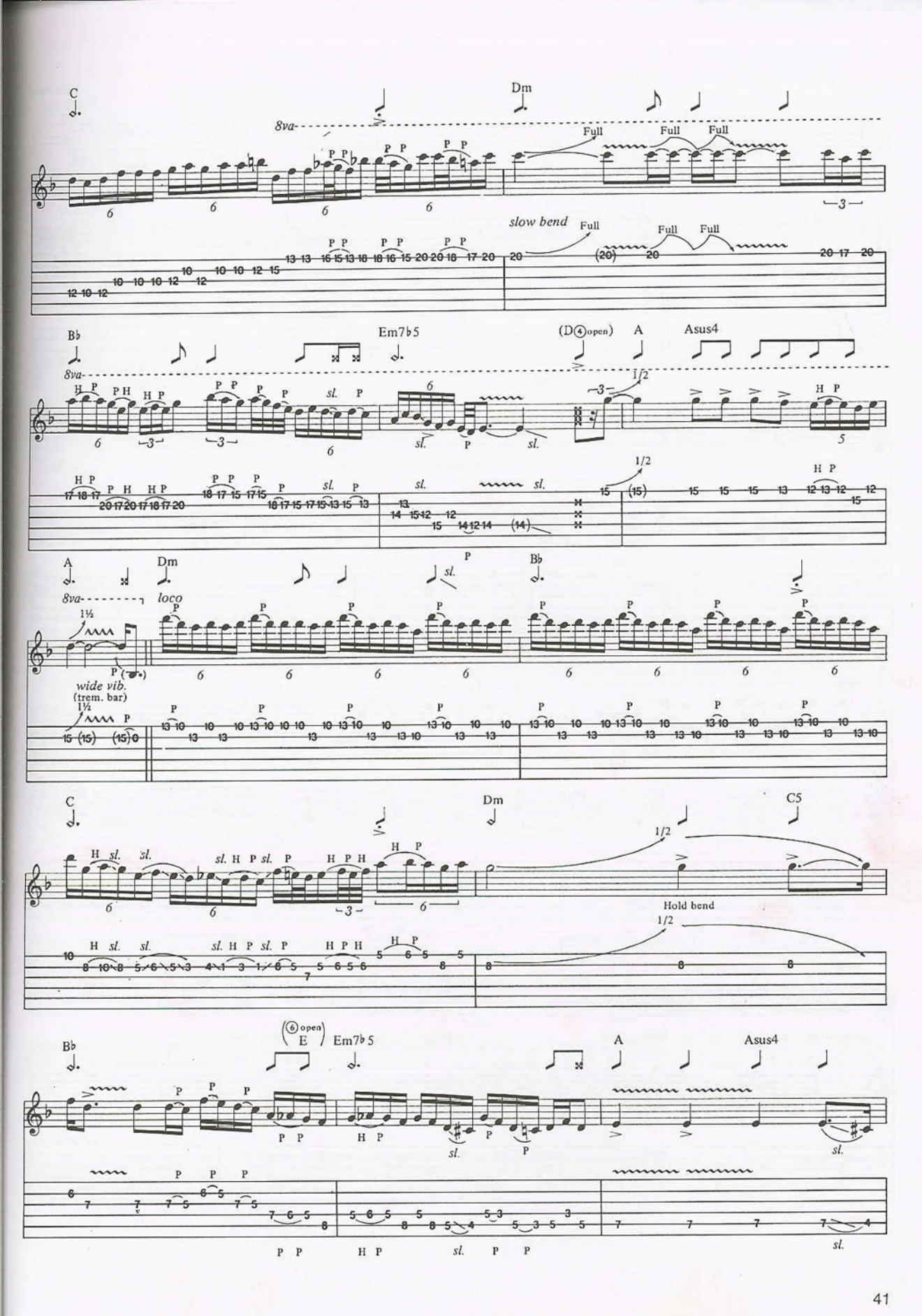
Dm Bb

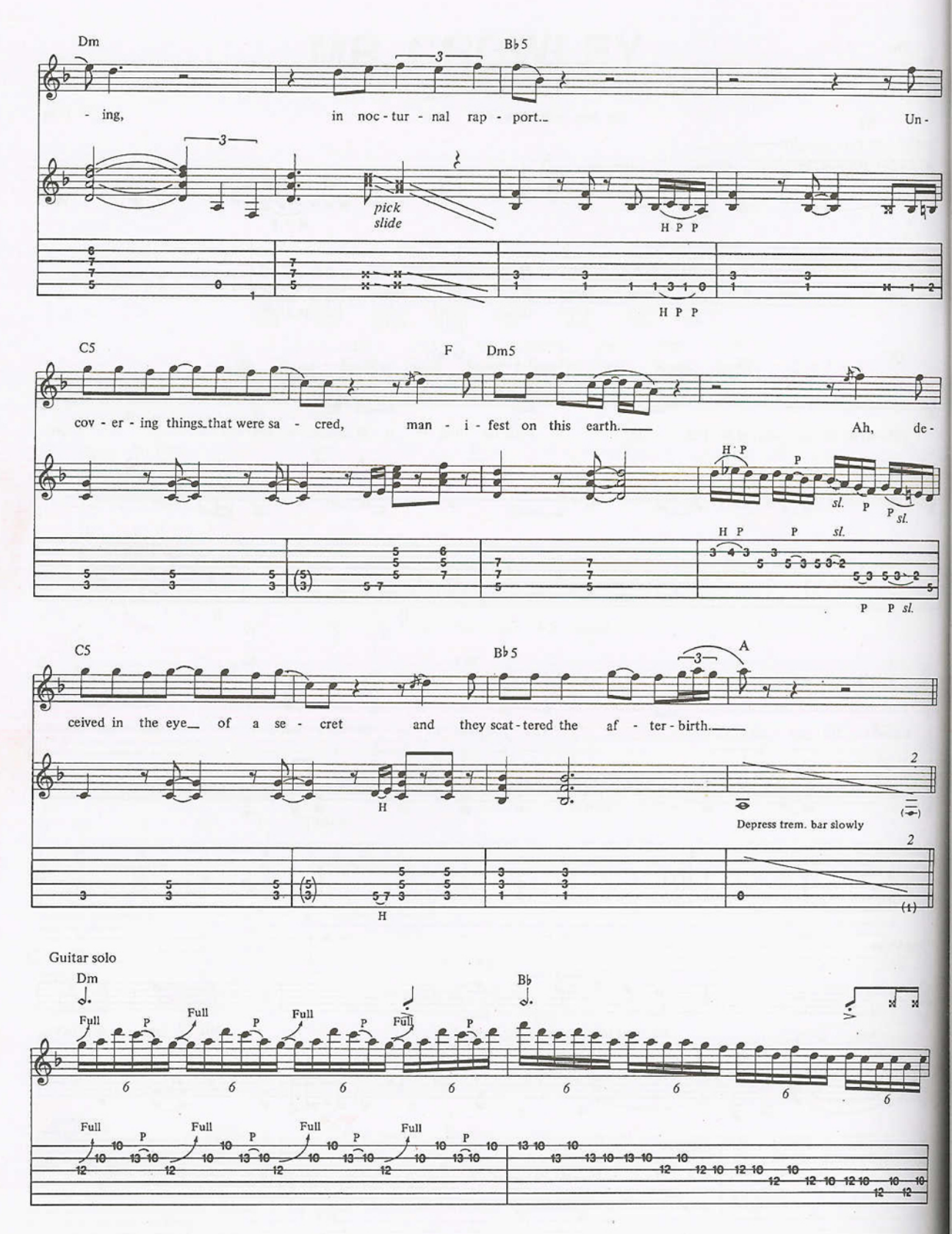
I wan - na know what you meant.

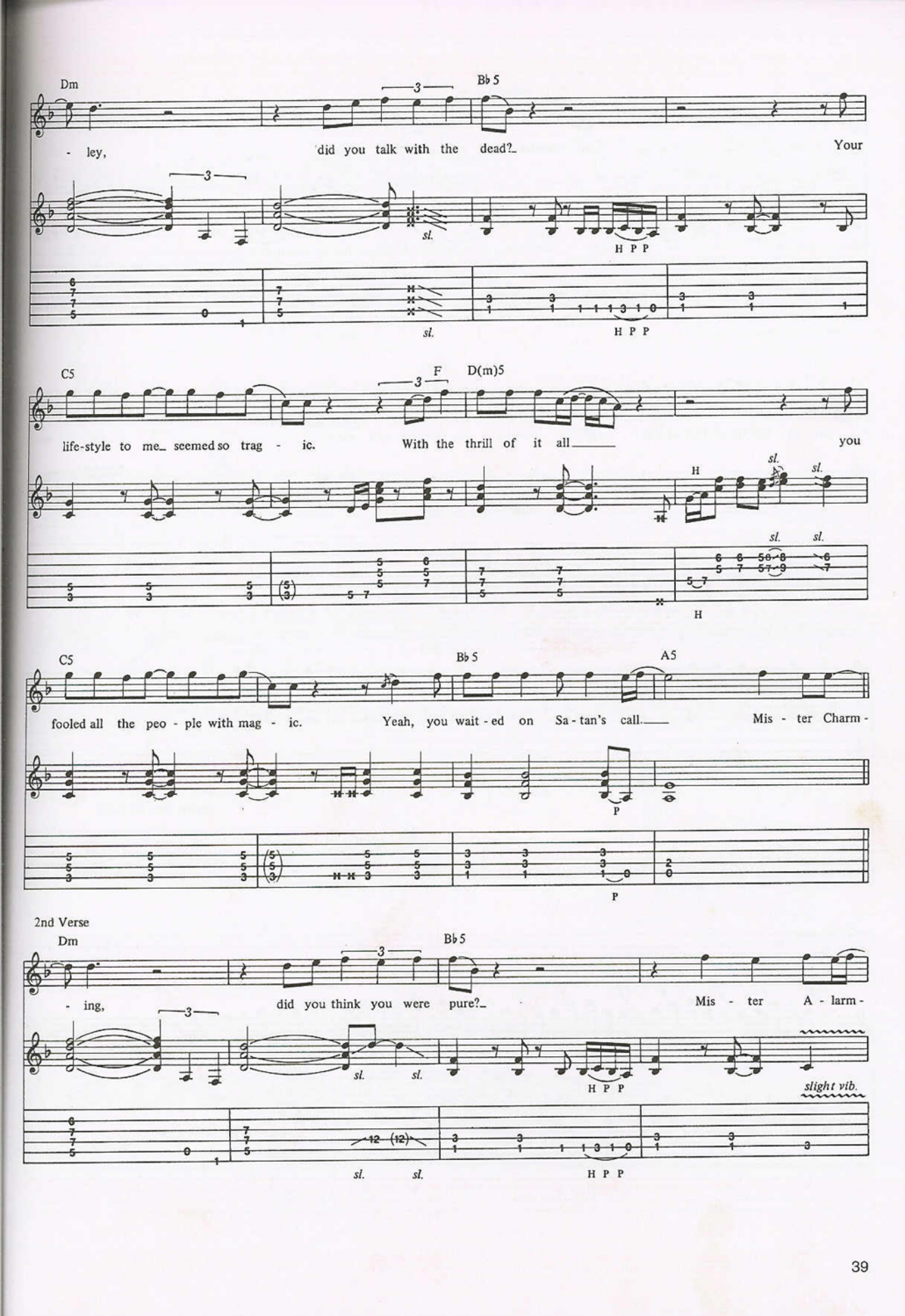
Em7b5 A

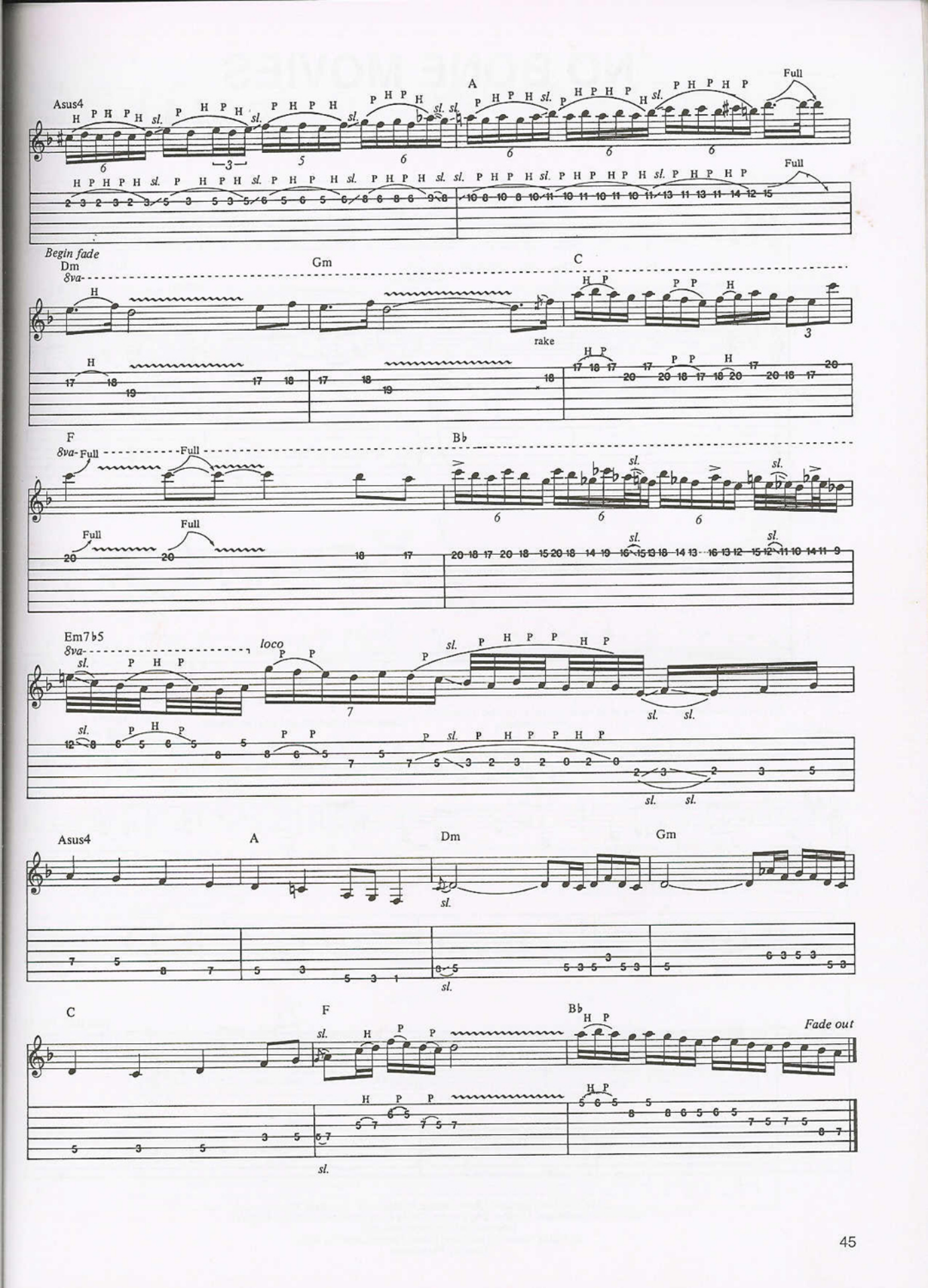
I wan - na know, I wan - na know what you meant. Yeah.


A
3rd Verse
Dm
B♭5
Mis - ter Crow - ley, won't you ride my white horse?
Depress trem. bar slowly
pick slide
H P P
Dm
B♭5
Mis - ter Crow - ley, it's sym - bol - ic, of course.
Ap -
pick slide
H P P
C5
F
D(m)5
proach-ing a time that is clas - sic, I hear (the) maid-ens call.
Ap -
Muted
C5
B♭5
A
proach-ing a time that is dras - tic, stand - ing with their backs to the wall.
poco rit.
sl.


C
Dm
8va
Full
slow bend
Bb
Em7b5
(D④open)
A
Asus4
1/2
loco
wide vib.
(trem. bar)
C5
Hold bend
(⑥open)
E

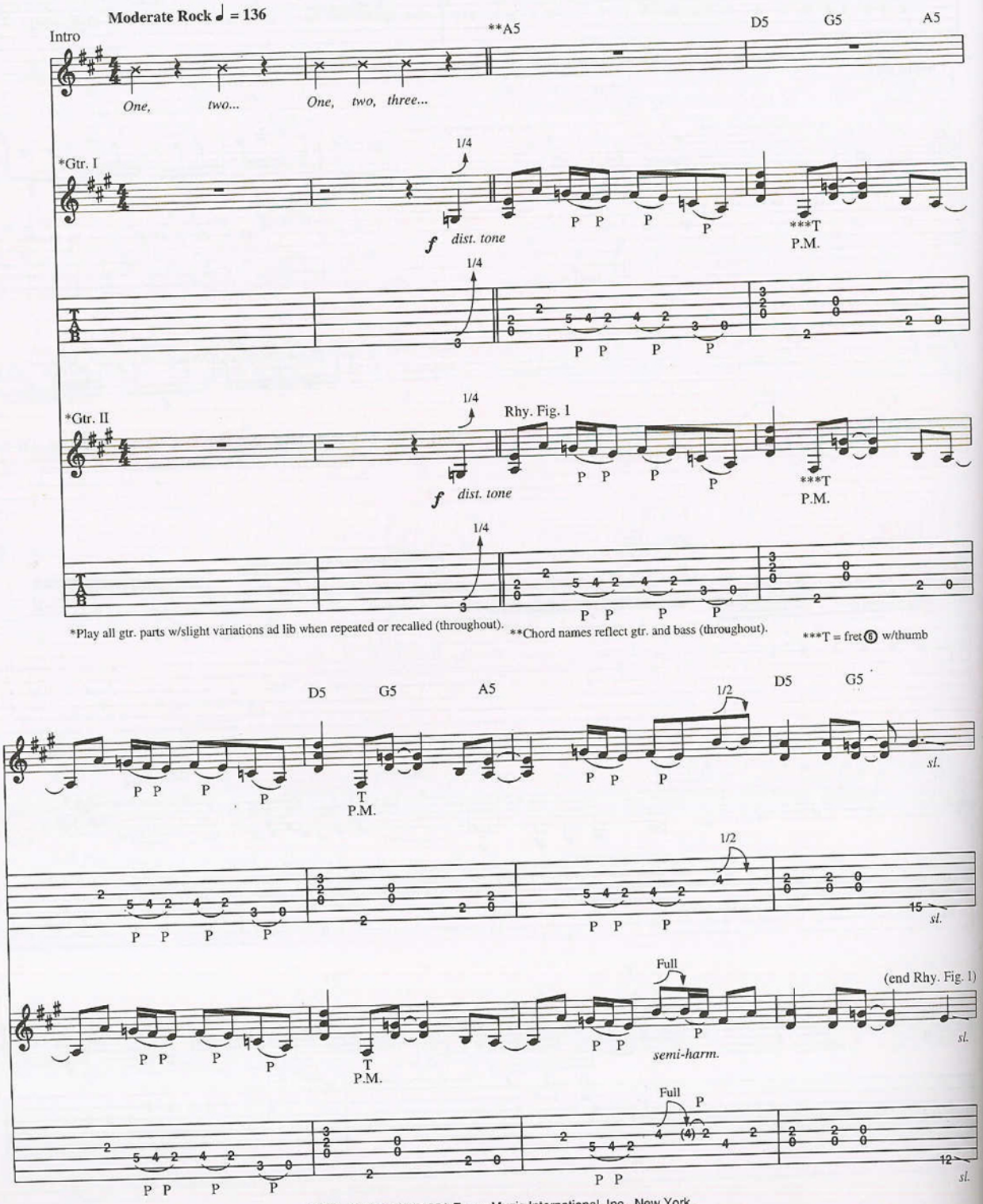

Dm
B♭5
- ing, in noc - tur - nal rap - port. Un -
pick slide
H P P
C5
F
Dm5
cov - er - ing things that were sa - cred, man - i - fest on this earth. Ah, de -
H P
P
sl.
C5
B♭5
A
ceived in the eye of a se - cret and they scat - tered the af - ter - birth.
H
Depress trem. bar slowly
Guitar solo
Dm
B♭
Full
P


Dm
Bb5
- ley, did you talk with the dead?_ Your
sl.
H P P
C5
F
D(m)5
life-style to me_ seemed so trag - ic. With the thrill of it all_____ you
H
sl.
C5
Bb5
A5
fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call.____ Mis - ter Charm -
P
2nd Verse
Dm
Bb5
- ing, did you think you were pure?_ Mis - ter A - larm -
slight vib.


Asus4
A
Full
Begin fade
Dm
Gm
C
8va
rake
F
Bb
Full
Em7b5
loco
Asus4
A
Dm
Gm
C
F
Bb
Fade out

NO BONE MOVIES

Words and Music by John Osbourne,
Robert Daisley, Randy Rhoads and Lee Kerslake



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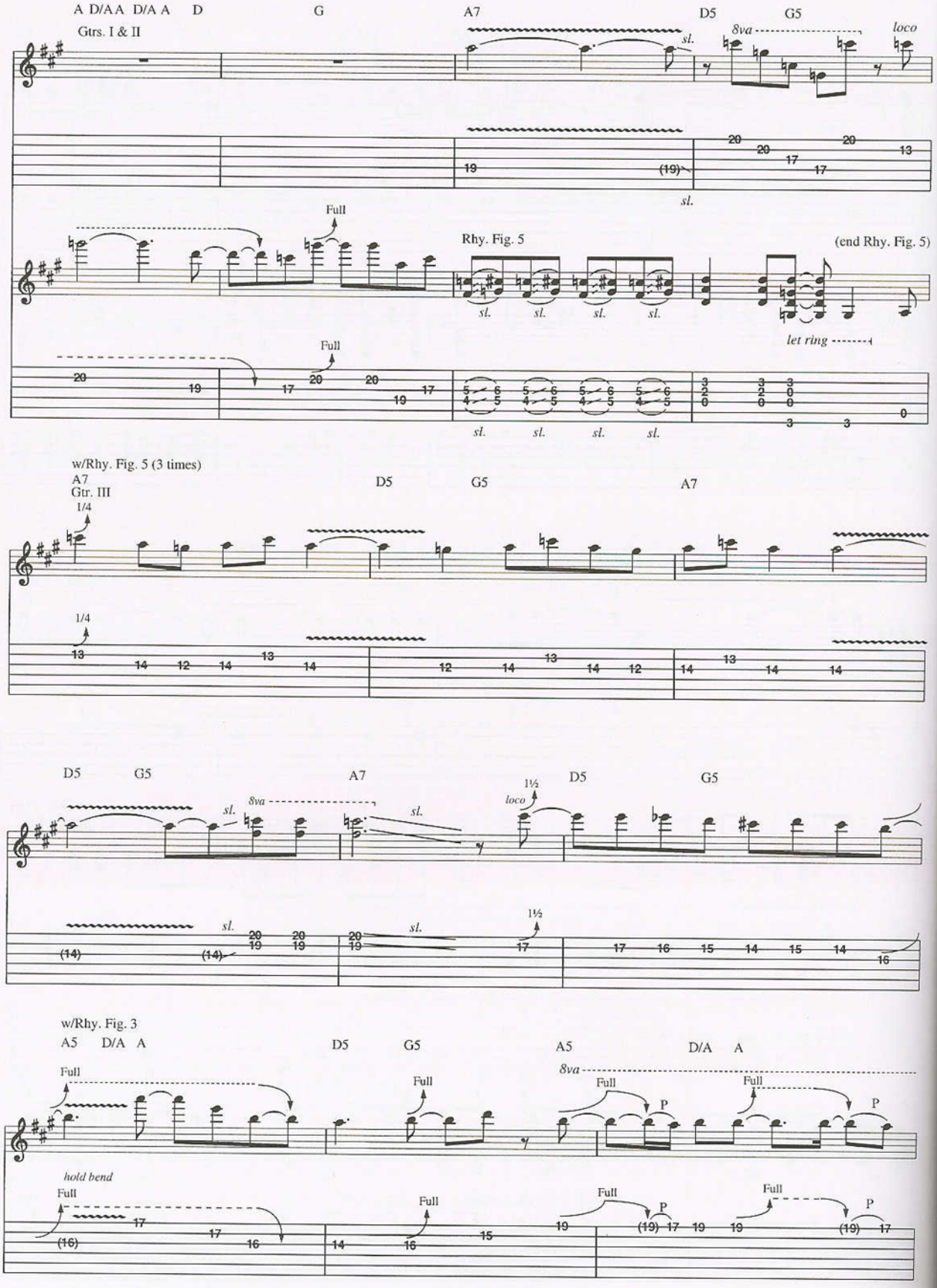
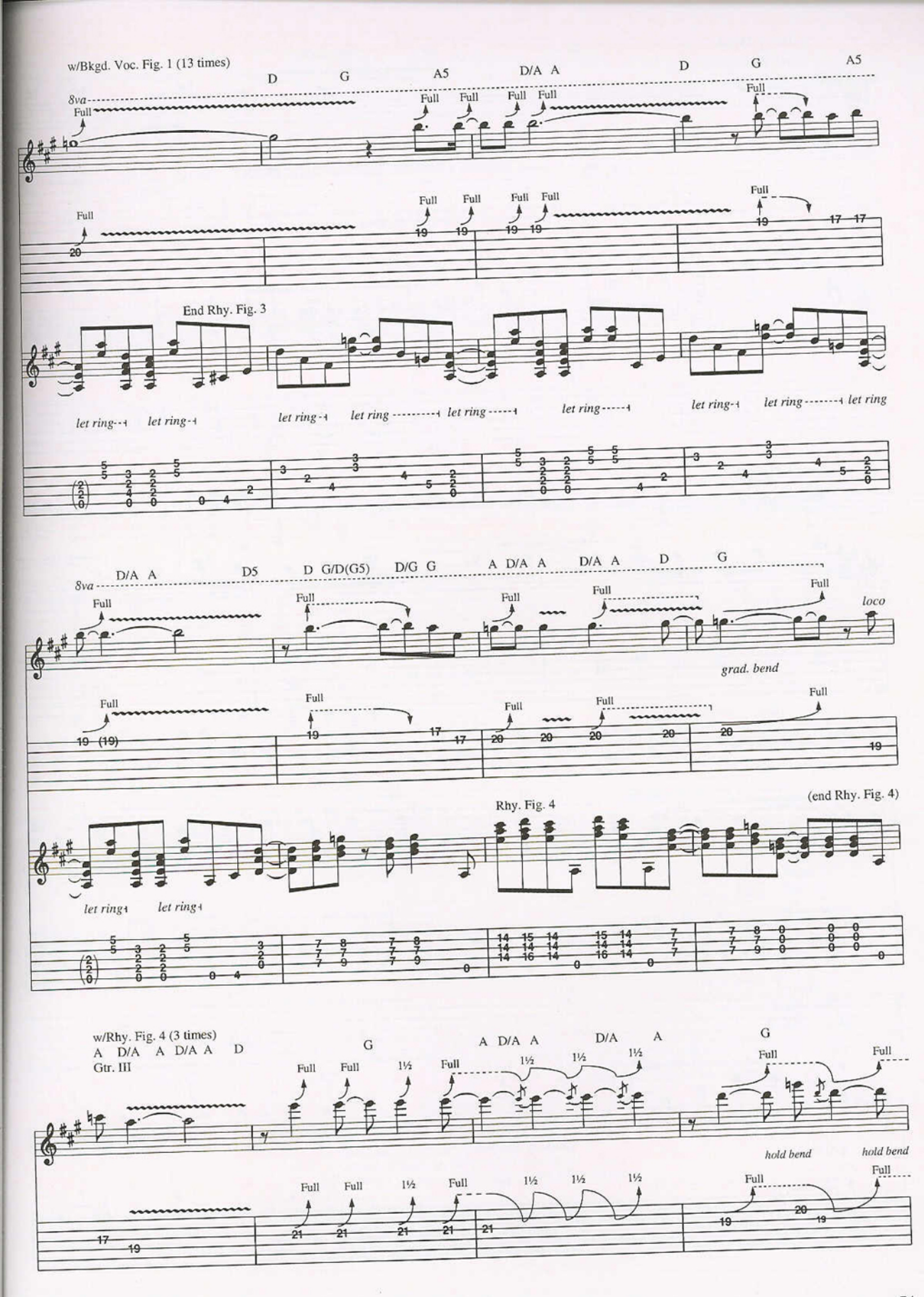
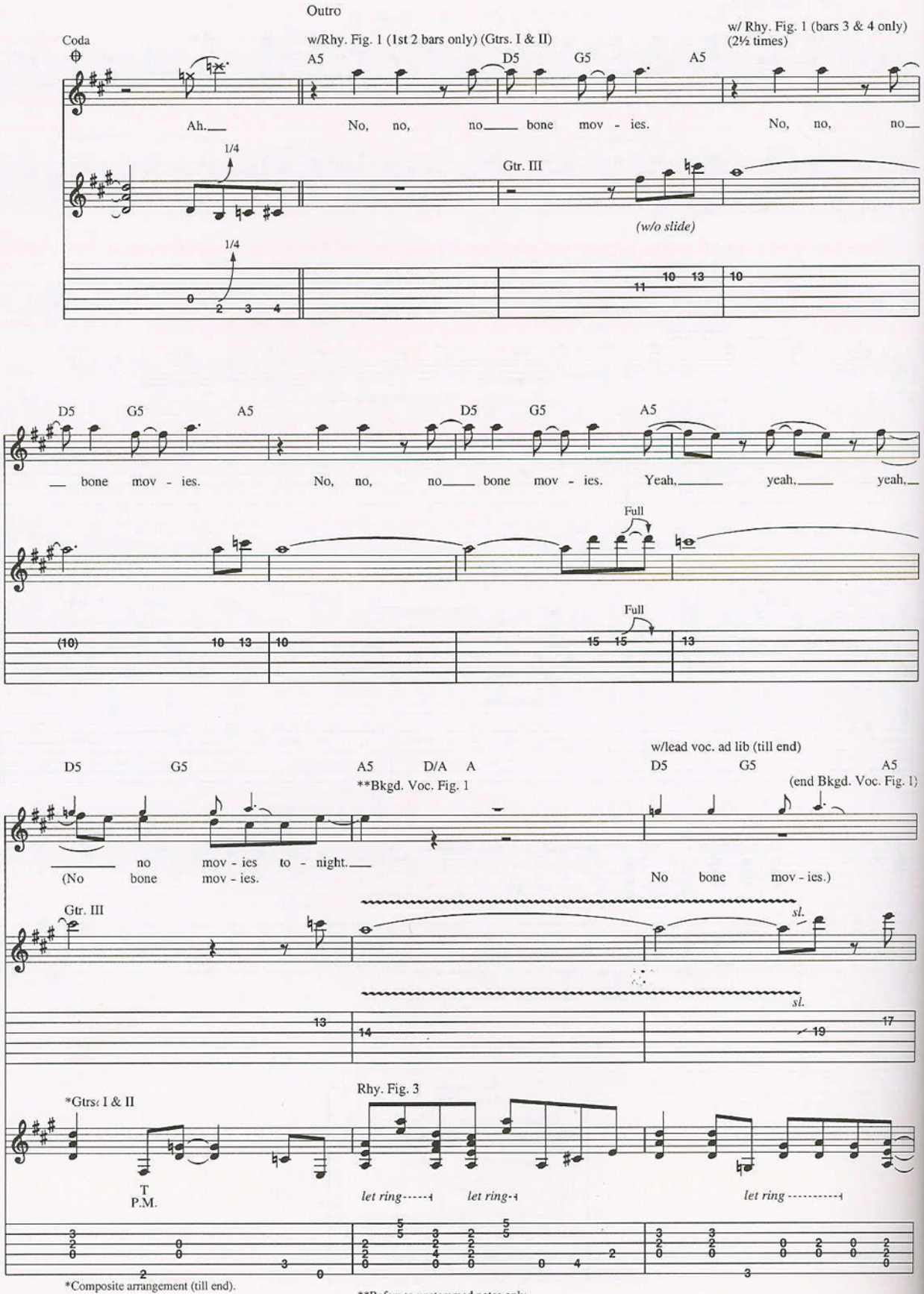
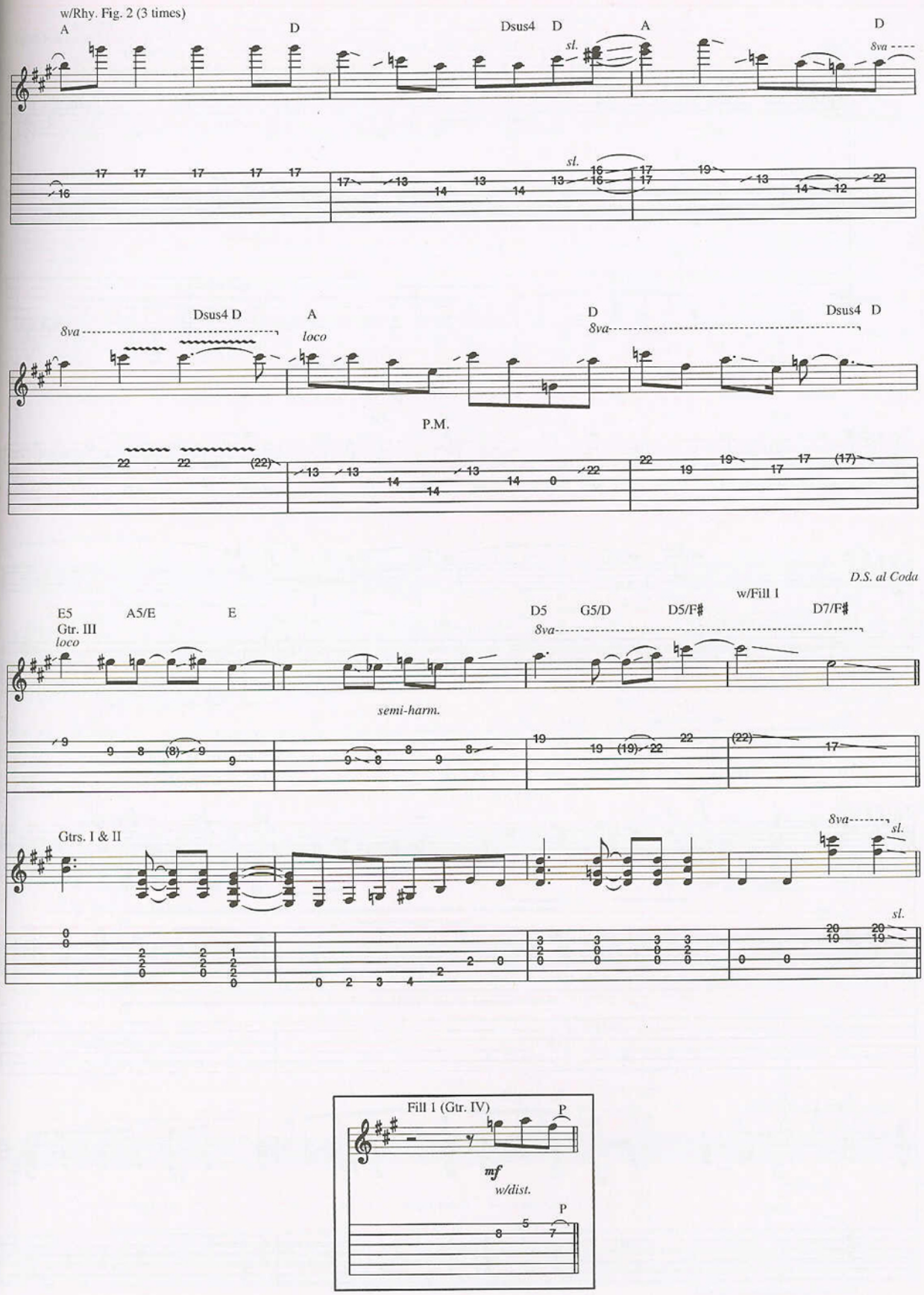

A D/A A D/A A D
G
A7
D5
G5
Gtrs. I & II
8va
loco
sl.
Full
Rhy. Fig. 5
(end Rhy. Fig. 5)
let ring
w/Rhy. Fig. 5 (3 times)
A7
Gtr. III
1/4
D5
G5
A7
8va
1½
w/Rhy. Fig. 3
A5 D/A A
D5
G5
A5
D/A A
hold bend
P


w/Bkgd. Voc. Fig. 1 (13 times)
D G A5 D/A A D G A5
8va
Full
End Rhy. Fig. 3
let ring
D/A A D5 D G/D(G5) D/G G A D/A A D/A A D G
loco
grad. bend
Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (3 times)
A D/A A D/A A D
Gtr. III
G A D/A A D/A A G
1½
hold bend



*Composite arrangement (till end).

**Refers to upstemmed notes only.


w/Rhy. Fig. 2 (3 times)
A
D
Dsus4 D
A
D
sl.
8va
Dsus4 D
A
D
Dsus4 D
8va
loco
P.M.
D.S. al Coda
E5
A5/E
E
D5
G5/D
D5/F#
w/Fill 1
D7/F#
Gtr. III
loco
semi-harm.
Gtrs. I & II
Fill 1 (Gtr. IV)
P
mf
w/dist.

2nd & 3rd times
Gtrs. I & II subsitute Rhy. Fill 2

D9(no3rd) A5 G5 E

A blue ad-dic-tion, I live in dis-gust. Deg-ra-da-tion, (I'm) be-ing eat-en by lust.

P.M. P.M. P.M. let ring grad. bend

1/4 1/4 1/2 1/2

Chorus
w/Rhy. Fig. 1 (Gtrs. I & II)

A5 D5 G5 A5 D5 G5 A5 D5 G5

No bone mov-ies. No bone mov-ies. No bone mov-ies.

To Coda

w/Rhy. Fill 1 (Gtr. I)

E5 A5/E E D5 G5/E D5/F♯ D7/F♯

1.

Gtr. II

1.3. Vocal tacet
2. Flaps.

Gtrs. I & II

sl. sl.

2.

*Gtr. III

Guitar solo

A D Dsus4 D

w/dist. & slide
steady gliss

Gtrs. I & II

Rhy. Fig. 2

(end Rhy. Fig. 2)

sl. P.M. P.M. P.M. sl.

let ring

sl. sl.

*① = D

Rhy. Fill 2 (Gtrs. I & II)

1/4 1/4

E5 A5/E E5 D5 G5/E D5/F♯

sl. H

Rhy. Fill 1 (end Rhy. Fill 1)

1st, 2nd, 3rd Verses
3rd time w/Fill 1A

A5 A6 A5 D G D G A5 G D A5

1. Sil-ver screen, such a dis - grace. I could-n't look her straight in the face.
2.3. *See additional lyrics*

*Gtrs. I & II

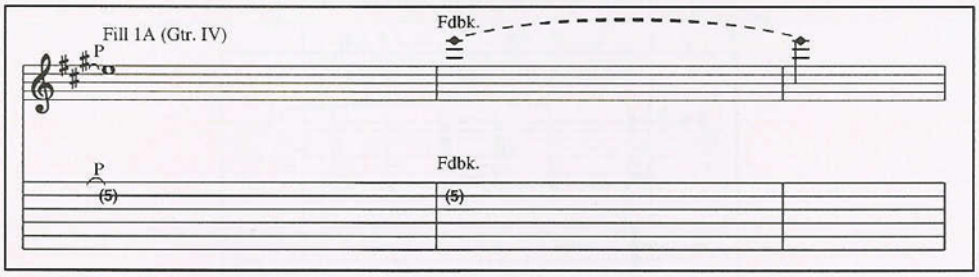
P.M. P.M. P.M. P.M.

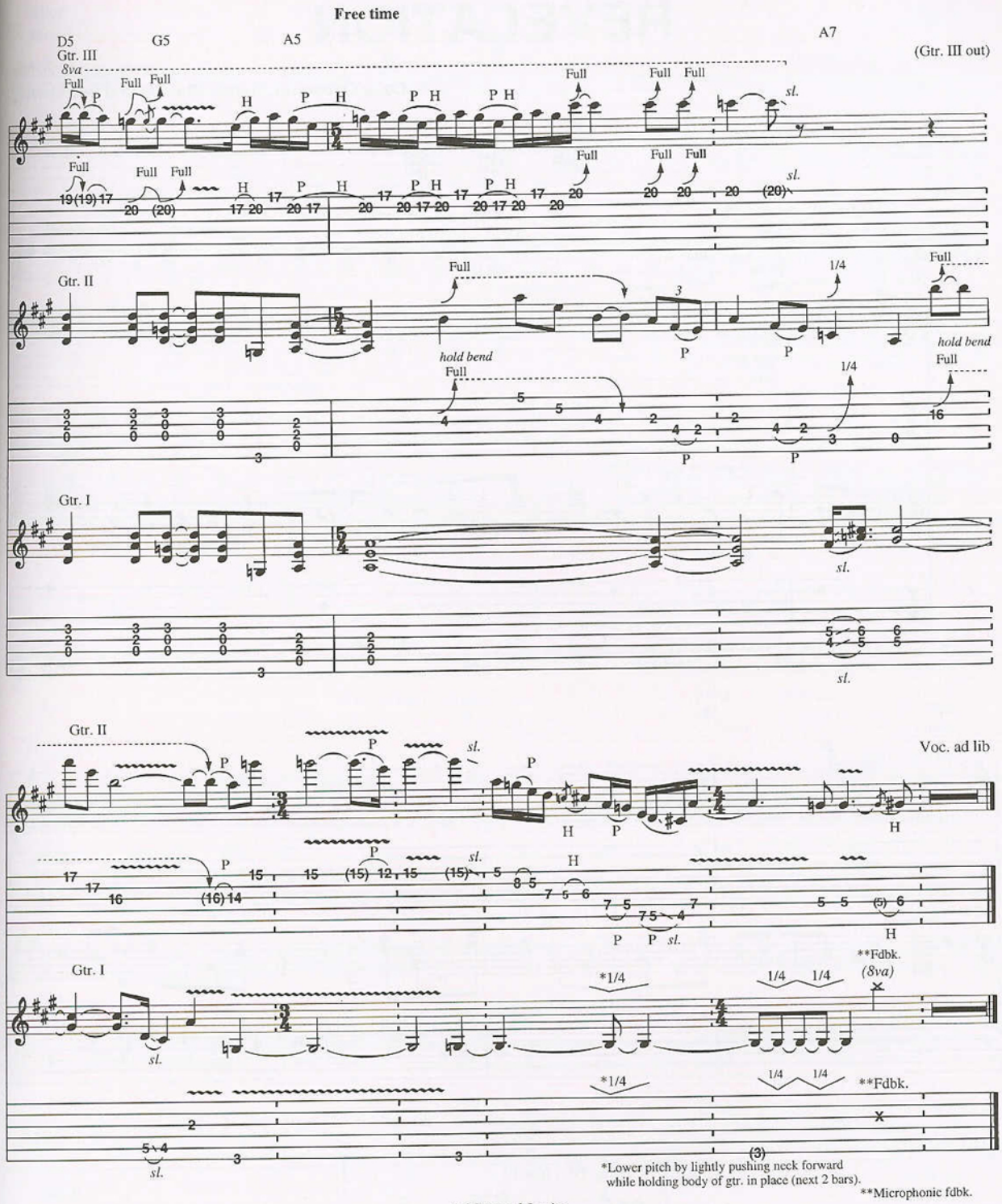
let ring *let ring* *let ring* *let ring*

1/4

*Composite arrangement

sl.





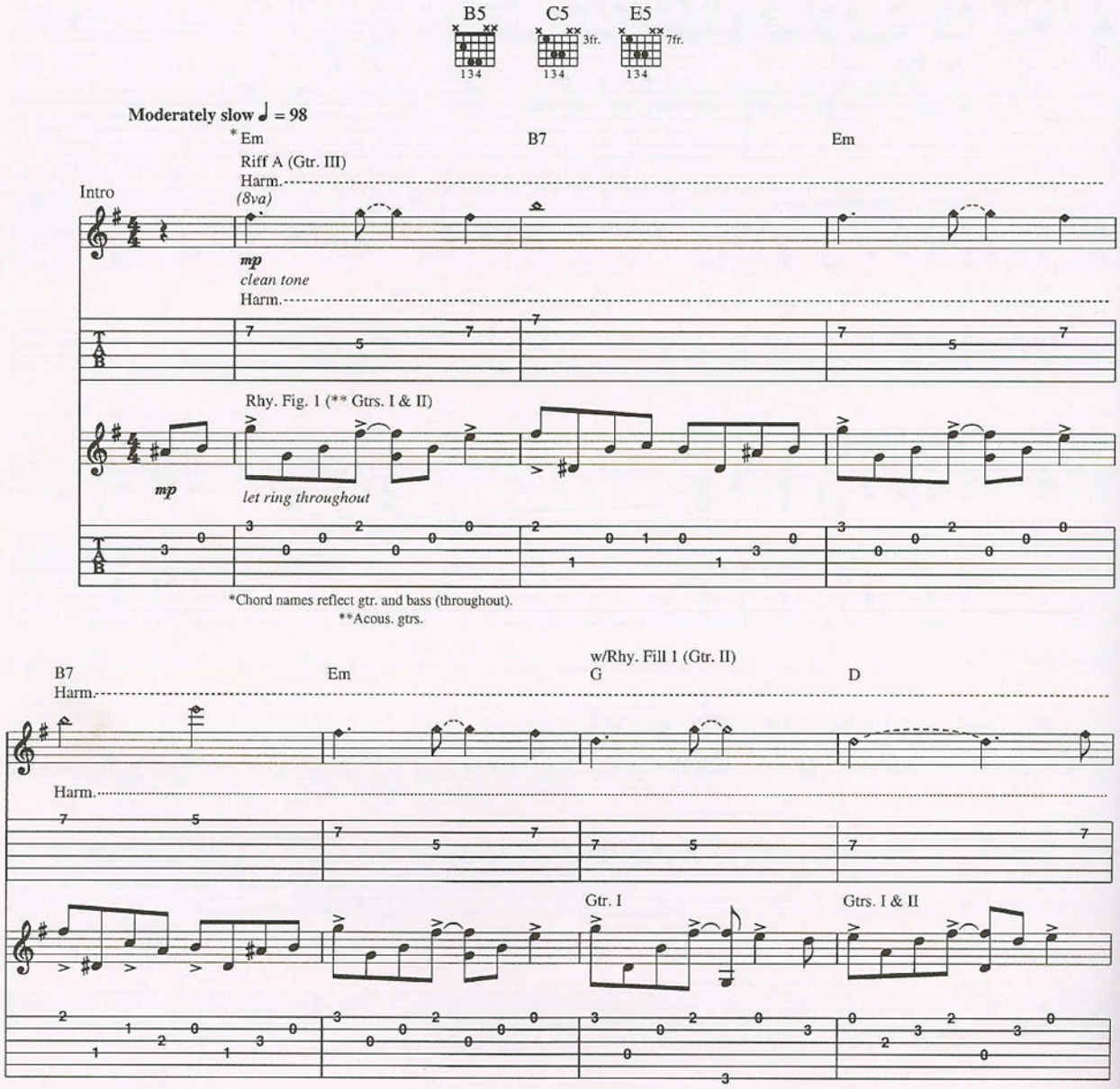
Additional Lyrics

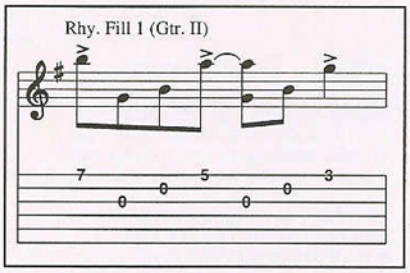
2. Inspiration that's blue and uncut.
   Can't kick the habit, obsession of smut.
   Voyeur, straining, in love with his hand.
   A poison passion, a pulsating gland. *(To Chorus)*

3. I shouldn't do it. The guilt tells me why.
   I just can't stop it. I try and I try.
   X-rated demon that lives in my head,
   Hungry for bodge and he wants to be fed. *(To Chorus)*

REVELATION

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley





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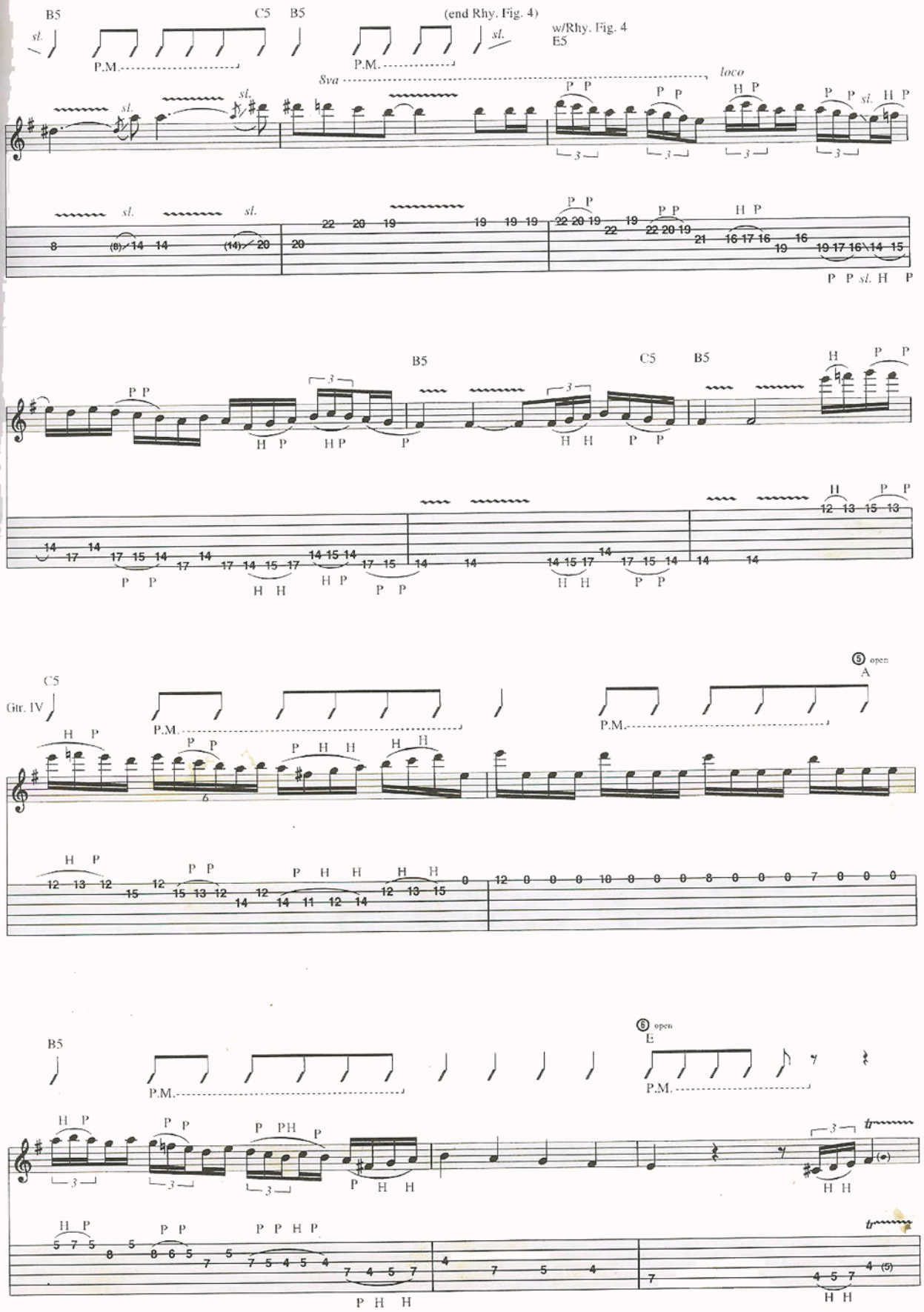
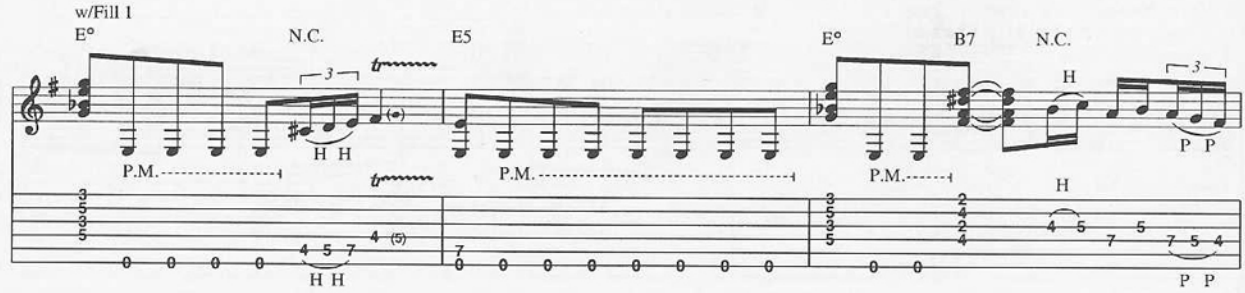
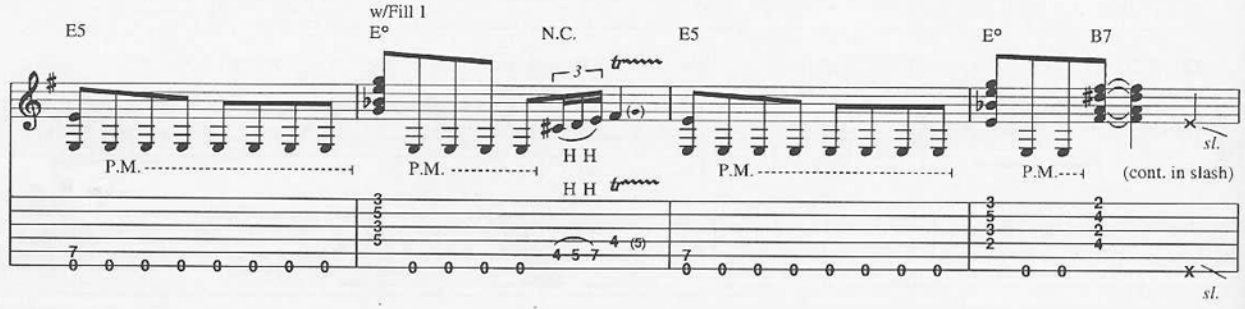
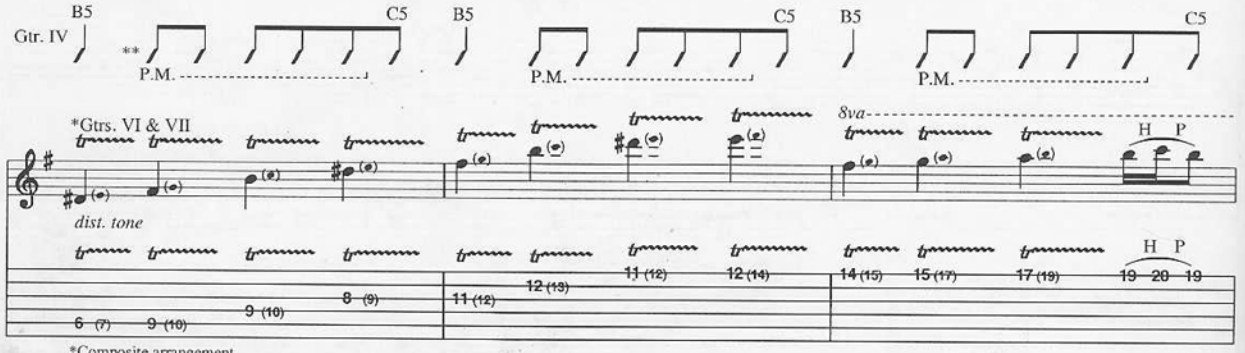
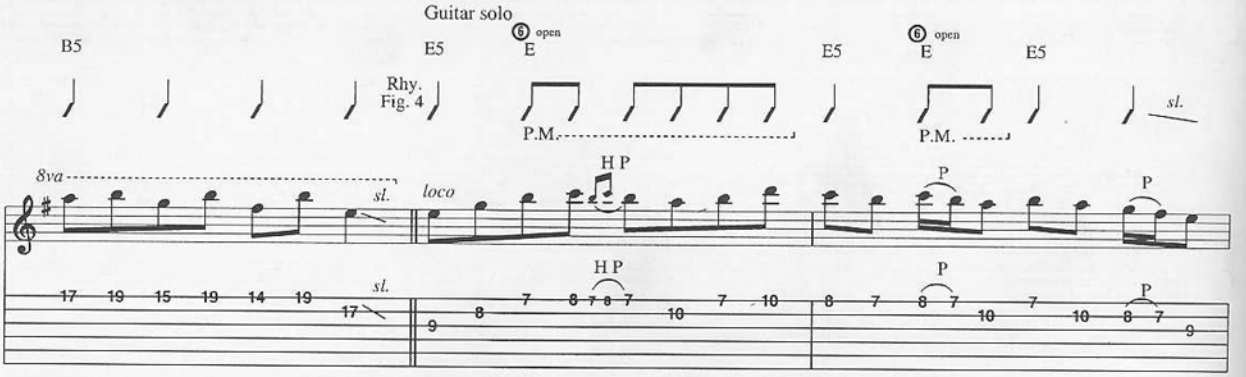

B5
C5
B5
(end Rhy. Fig. 4)
w/Rhy. Fig. 4
E5
P.M.
8va
loco
B5
C5
B5
C5
Gtr. IV
open
A
B5
open
E

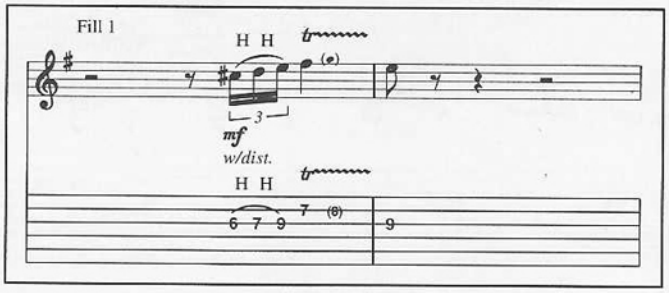


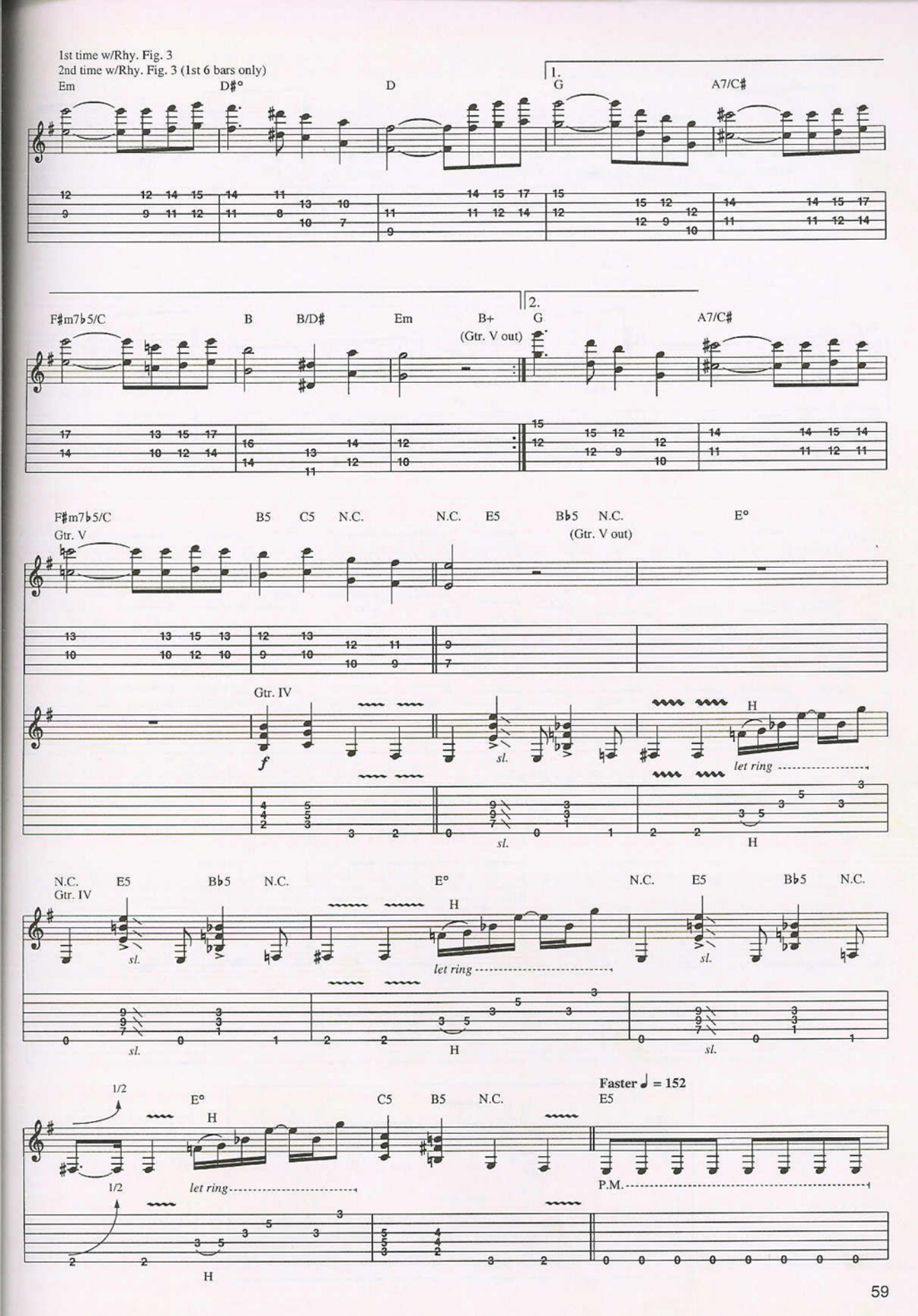


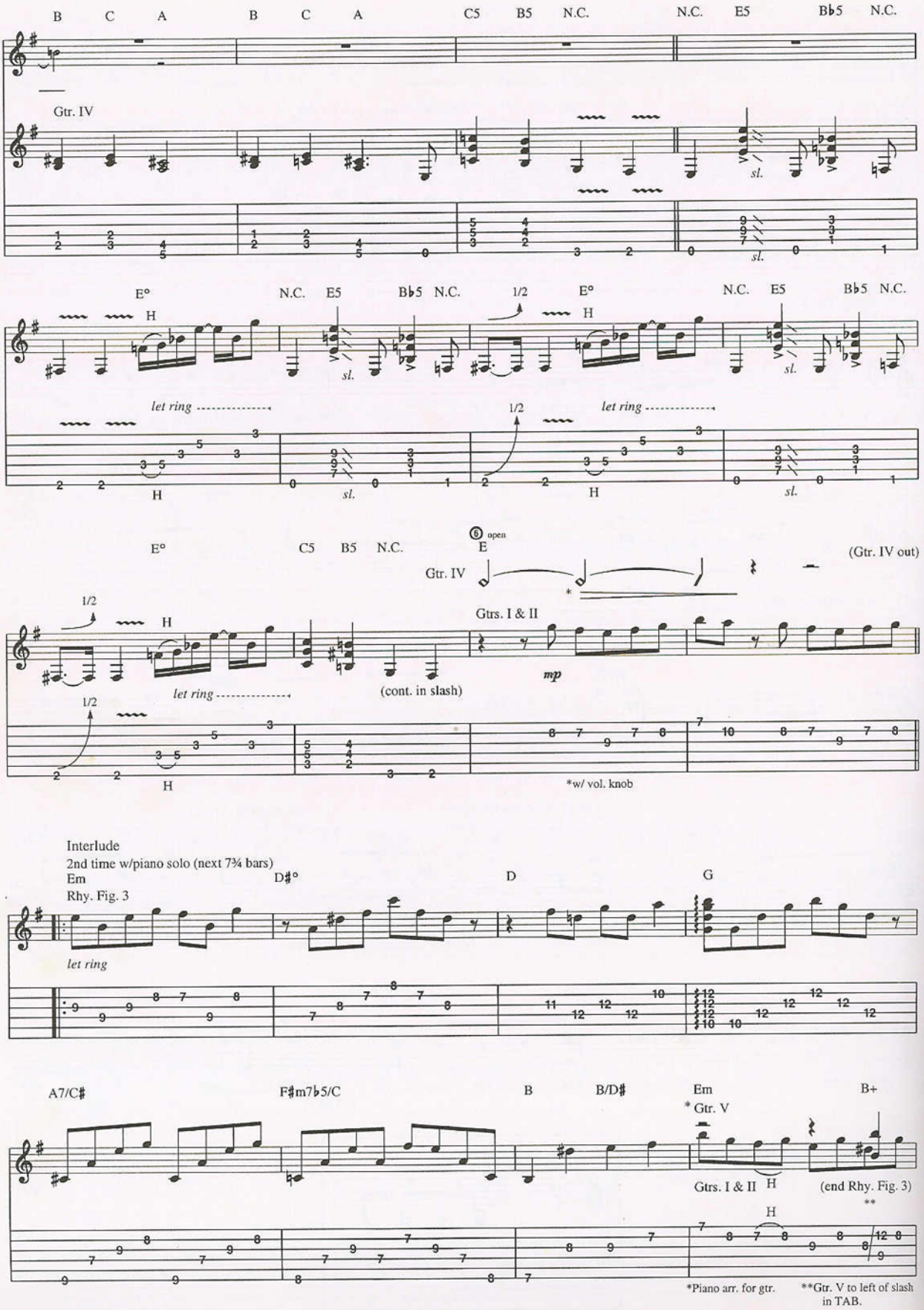


*Composite arrangement
**Play only lowest note of chord when P.M. is indicated (till end).






1st time w/Rhy. Fig. 3
2nd time w/Rhy. Fig. 3 (1st 6 bars only)
Em
D#°
D
1.
G
A7/C#
F#m7♭5/C
B
B/D#
Em
B+
(Gtr. V out)
2.
G
A7/C#
F#m7♭5/C
Gtr. V
B5
C5
N.C.
N.C.
E5
B♭5
N.C.
(Gtr. V out)
E°
Gtr. IV
f
sl.
H
let ring
N.C.
Gtr. IV
E5
B♭5
N.C.
E°
N.C.
E5
B♭5
N.C.
1/2
E°
C5
B5
N.C.
Faster ♩ = 152
E5
P.M.


B C A B C A C5 B5 N.C. N.C. E5 B♭5 N.C.
Gtr. IV
sl.
E° N.C. E5 B♭5 N.C. 1/2 E° N.C. E5 B♭5 N.C.
H
let ring
E° C5 B5 N.C. E
⑥ open
Gtr. IV
(Gtr. IV out)
Gtrs. I & II
mp
(cont. in slash)
*w/ vol. knob
Interlude
2nd time w/piano solo (next 7¾ bars)
Em D♯° D G
Rhy. Fig. 3
A7/C♯ F♯m7♭5/C B B/D♯ Em B+
* Gtr. V
Gtrs. I & II
(end Rhy. Fig. 3)
*Piano arr. for gtr.
**Gtr. V to left of slash in TAB.

B C A B C A C5 B5 N.C. E5

I had a

let ring let ring

Bridge
w/Rhy. Fig. 2
E5 B♭5 Fm/B♭

vi - sion: I saw the world burn and the seas had turned red.

* (The
*Synth. voice

E5 B♭5 Fm/B♭

The sun had fall - en, the fi - nal cur - tain in the land of the dead.

sun turned red. The

E5

Moth - er, please show the chil - dren be -

land of the dead.

Gtr. IV substitute Rhy. Fill 2 (Resume Rhy. Fig. 2)

B♭5 Fm/B♭ N.C. E5

fore it's too late to find each oth - er. There's no one

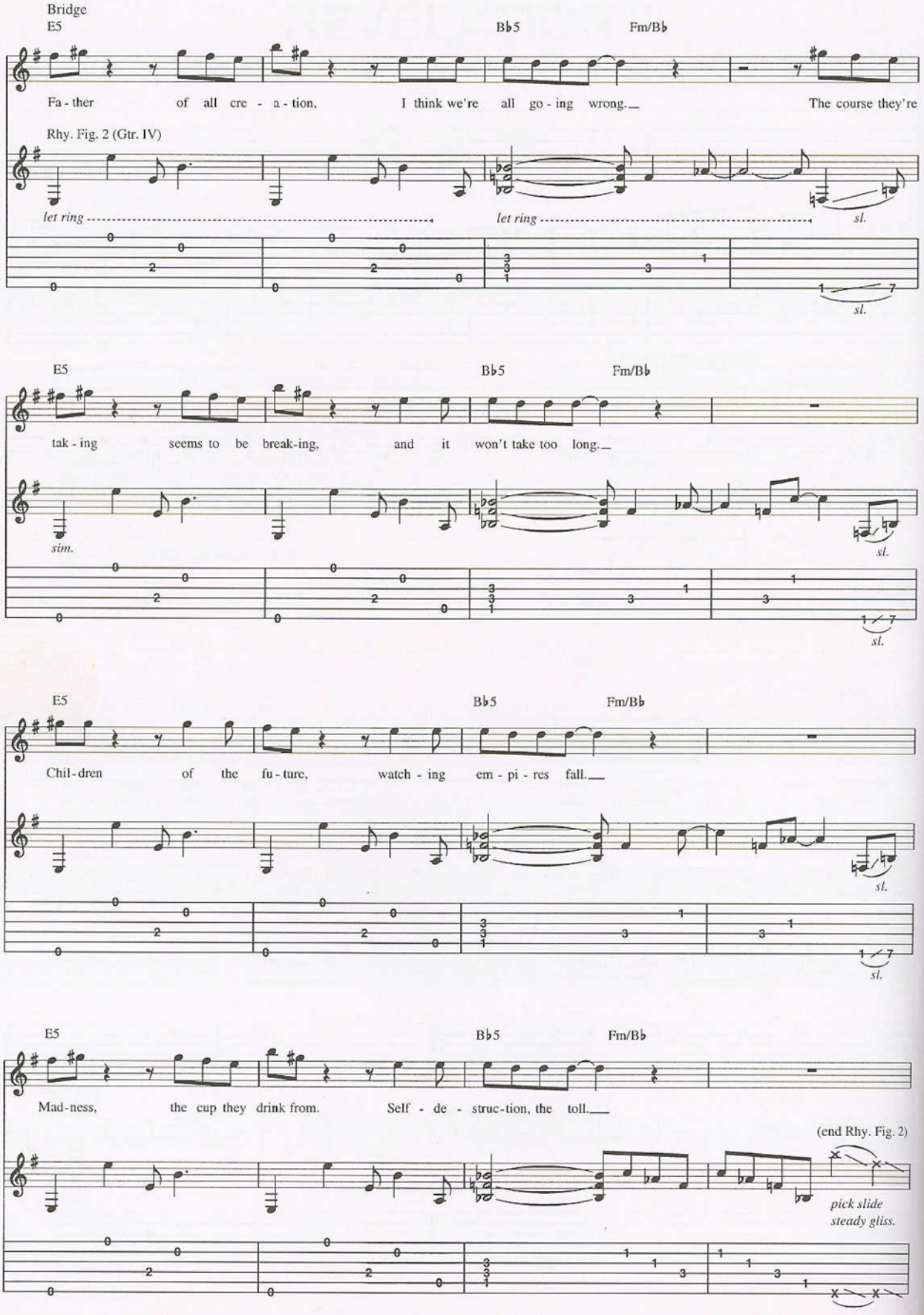
Be - fore it's too late.

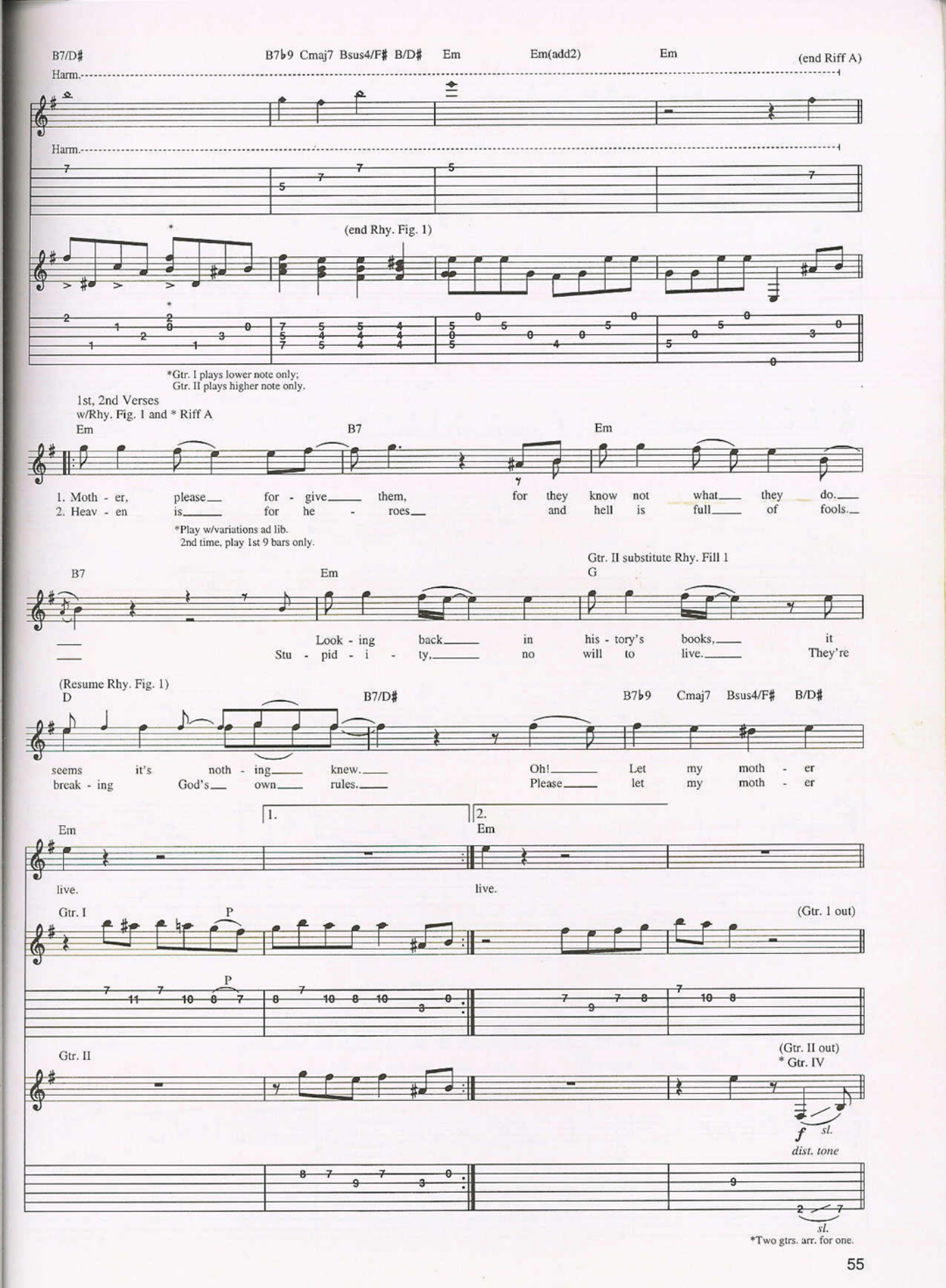
B♭5 Fm/B♭

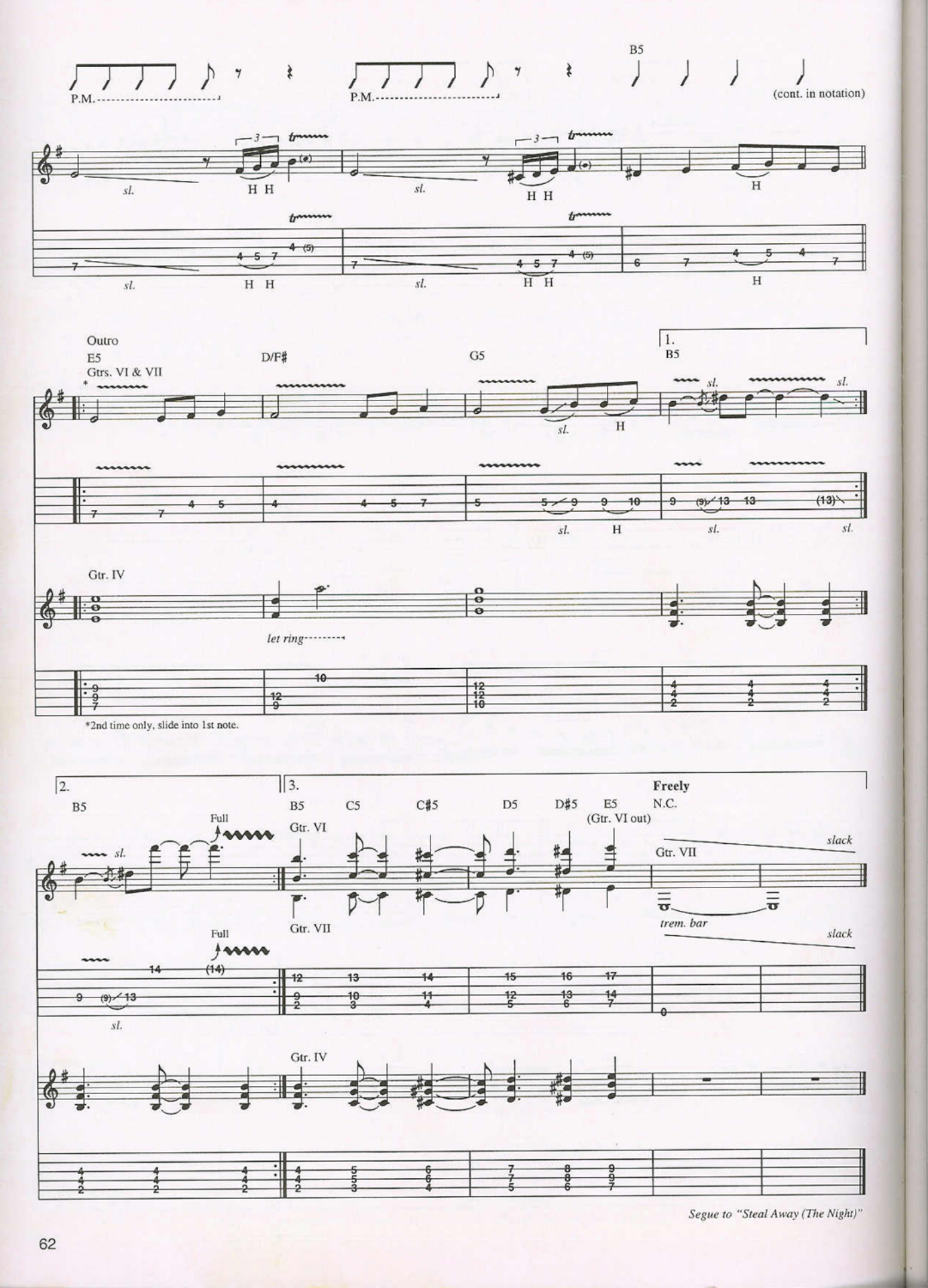
win - ning. We must fight all the hate. Oh.

Fight all the hate.)

Rhy. Fill 2 (Gtr. IV)


Bridge
E5
B♭5
Fm/B♭
Fa - ther of all cre - a - tion, I think we're all go - ing wrong. The course they're
Rhy. Fig. 2 (Gtr. IV)
let ring
let ring
sl.
sl.
E5
B♭5
Fm/B♭
tak - ing seems to be break-ing, and it won't take too long.
sim.
sl.
sl.
E5
B♭5
Fm/B♭
Chil - dren of the fu - ture, watch - ing em - pi - res fall.
sl.
sl.
E5
B♭5
Fm/B♭
Mad - ness, the cup they drink from. Self - de - struc - tion, the toll.
(end Rhy. Fig. 2)
pick slide
steady gliss.

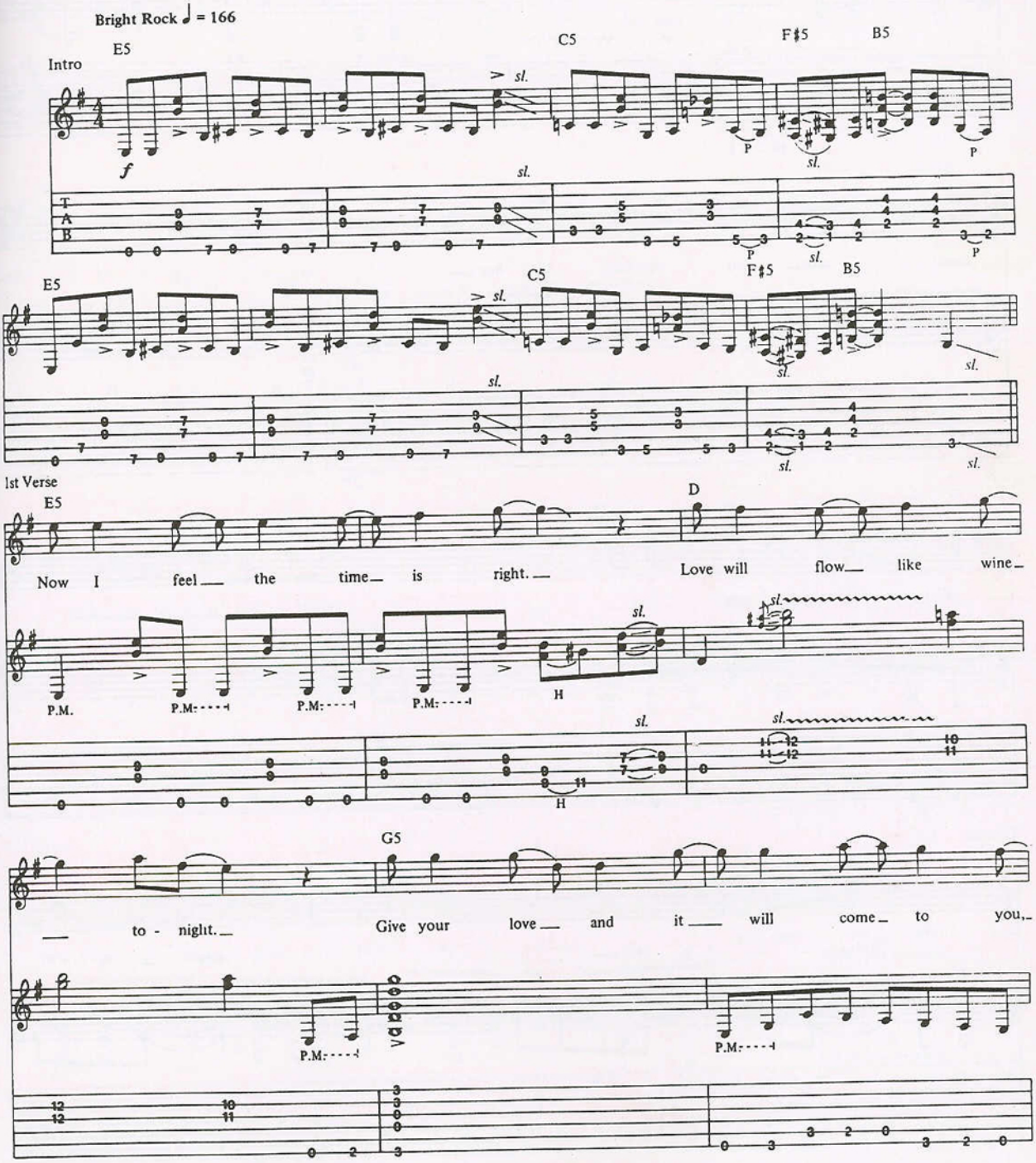

B7/D#
B7♭9 Cmaj7 Bsus4/F# B/D#
Em
Em(add2)
Em
(end Riff A)
Harm.
Harm.
(end Rhy. Fig. 1)
*Gtr. I plays lower note only;
Gtr. II plays higher note only.
1st, 2nd Verses
w/Rhy. Fig. 1 and * Riff A
Em
B7
Em
1. Moth - er, please for - give them, for they know not what they do.
2. Heav - en is for he - roes and hell is full of fools.
*Play w/variations ad lib.
2nd time, play 1st 9 bars only.
Gtr. II substitute Rhy. Fill 1
B7
Em
G
Look - ing back in his - tory's books, it
Stu - pid - i - ty, no will to live. They're
(Resume Rhy. Fig. 1)
D
B7/D#
B7♭9 Cmaj7 Bsus4/F# B/D#
seems it's noth - ing knew. Oh! Let my moth - er
break - ing God's own rules. Please let my moth - er
1.
2.
Em
Em
live.
live.
Gtr. I
P
(Gtr. 1 out)
P
Gtr. II
(Gtr. II out)
* Gtr. IV
f sl.
dist. tone
sl.
*Two gtrs. arr. for one.



Segue to "Steal Away (The Night)"

STEAL AWAY
(The Night)

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads



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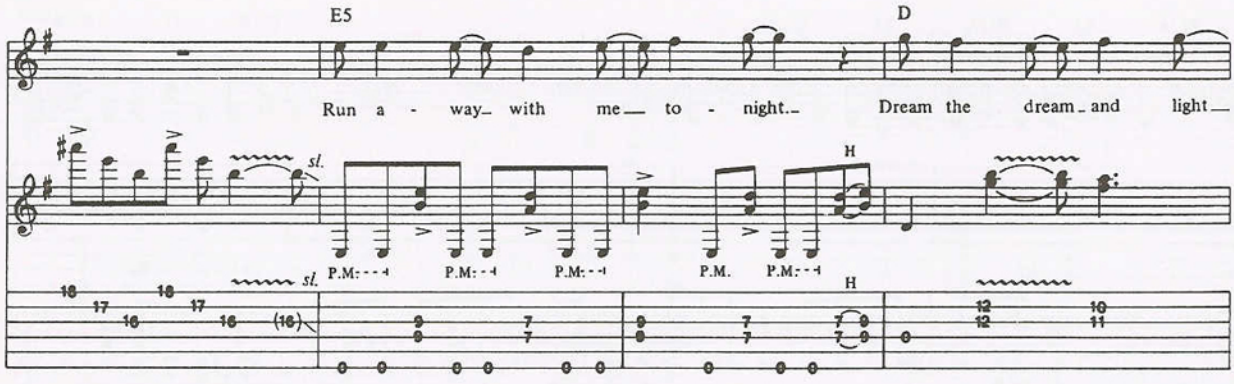
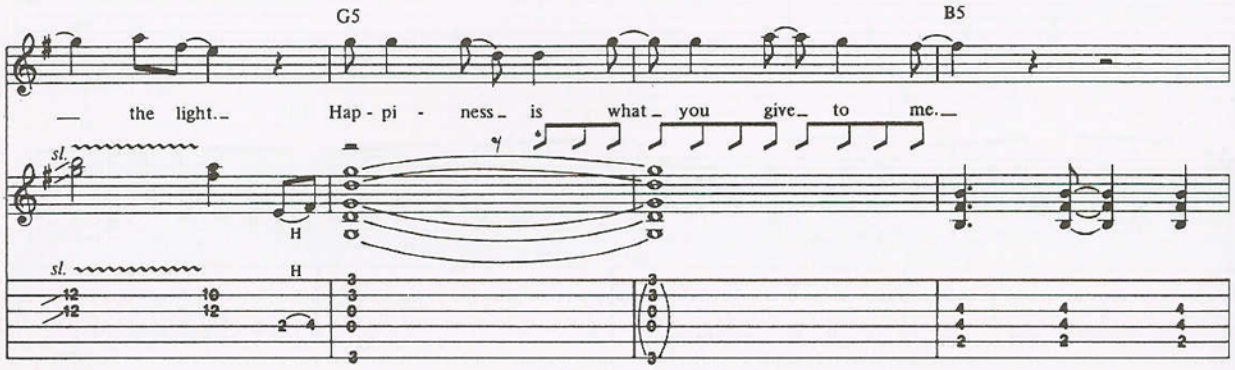
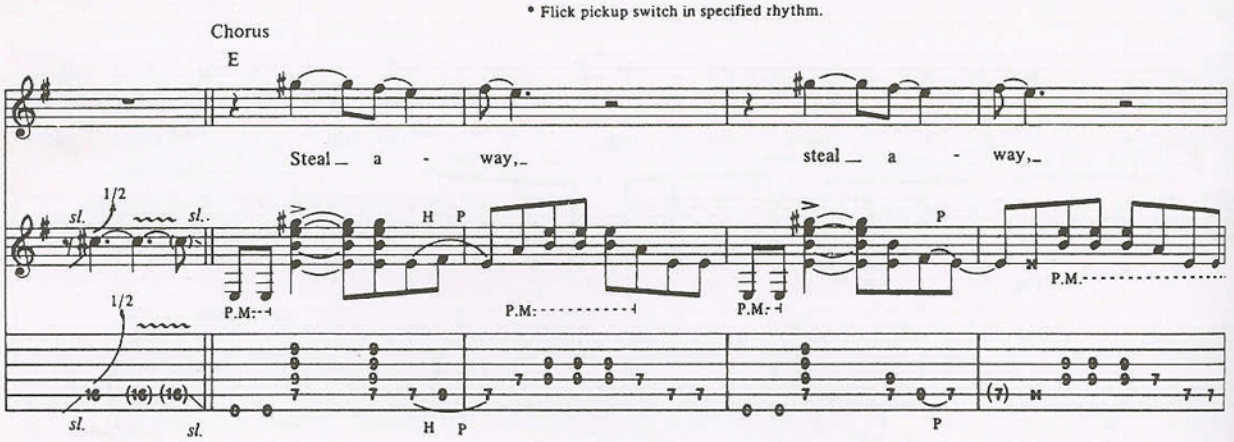
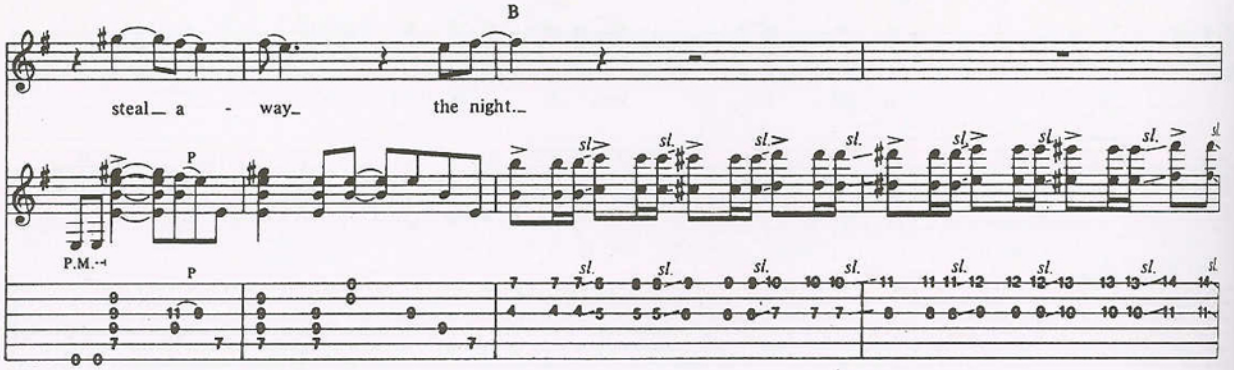
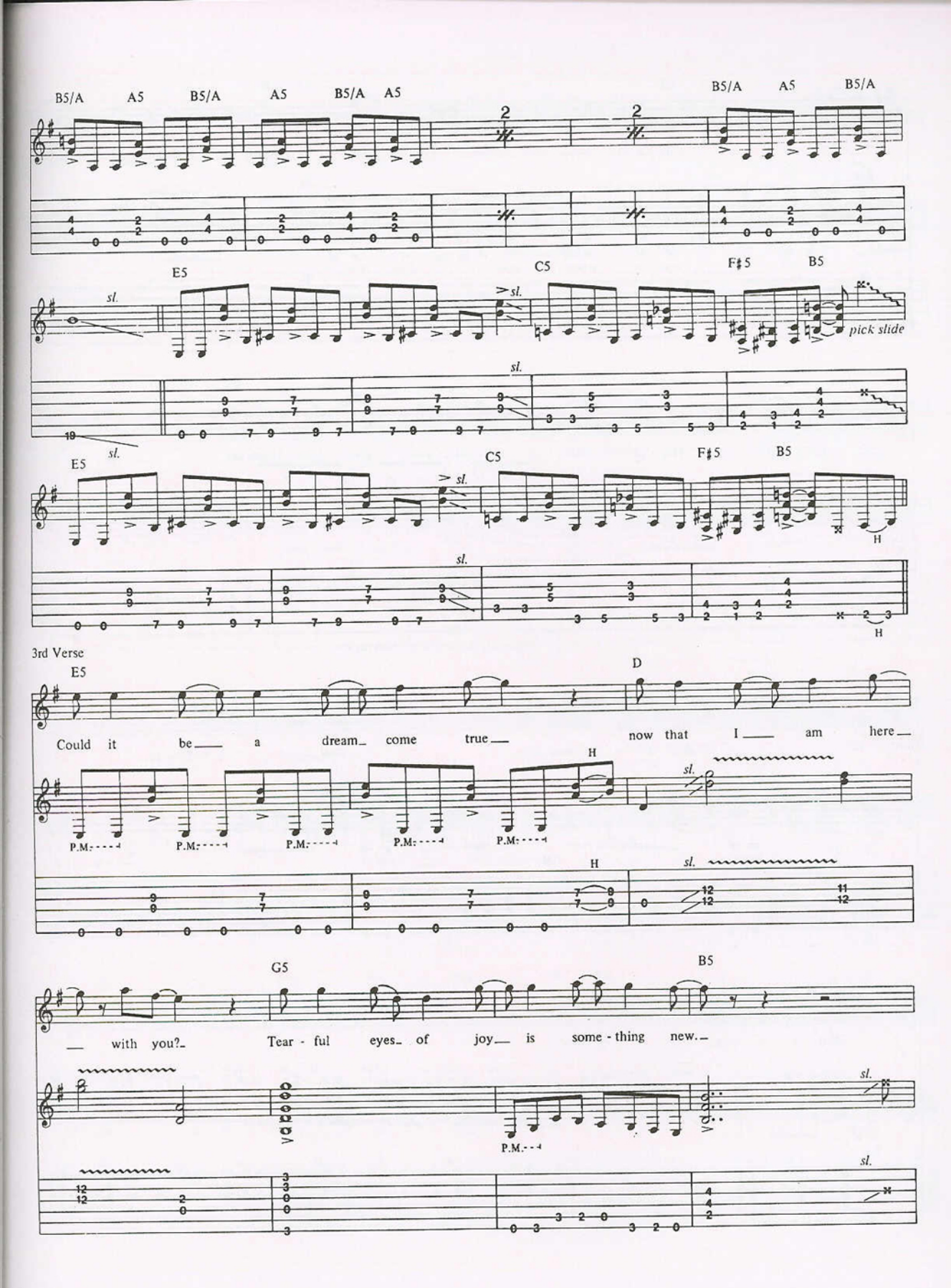


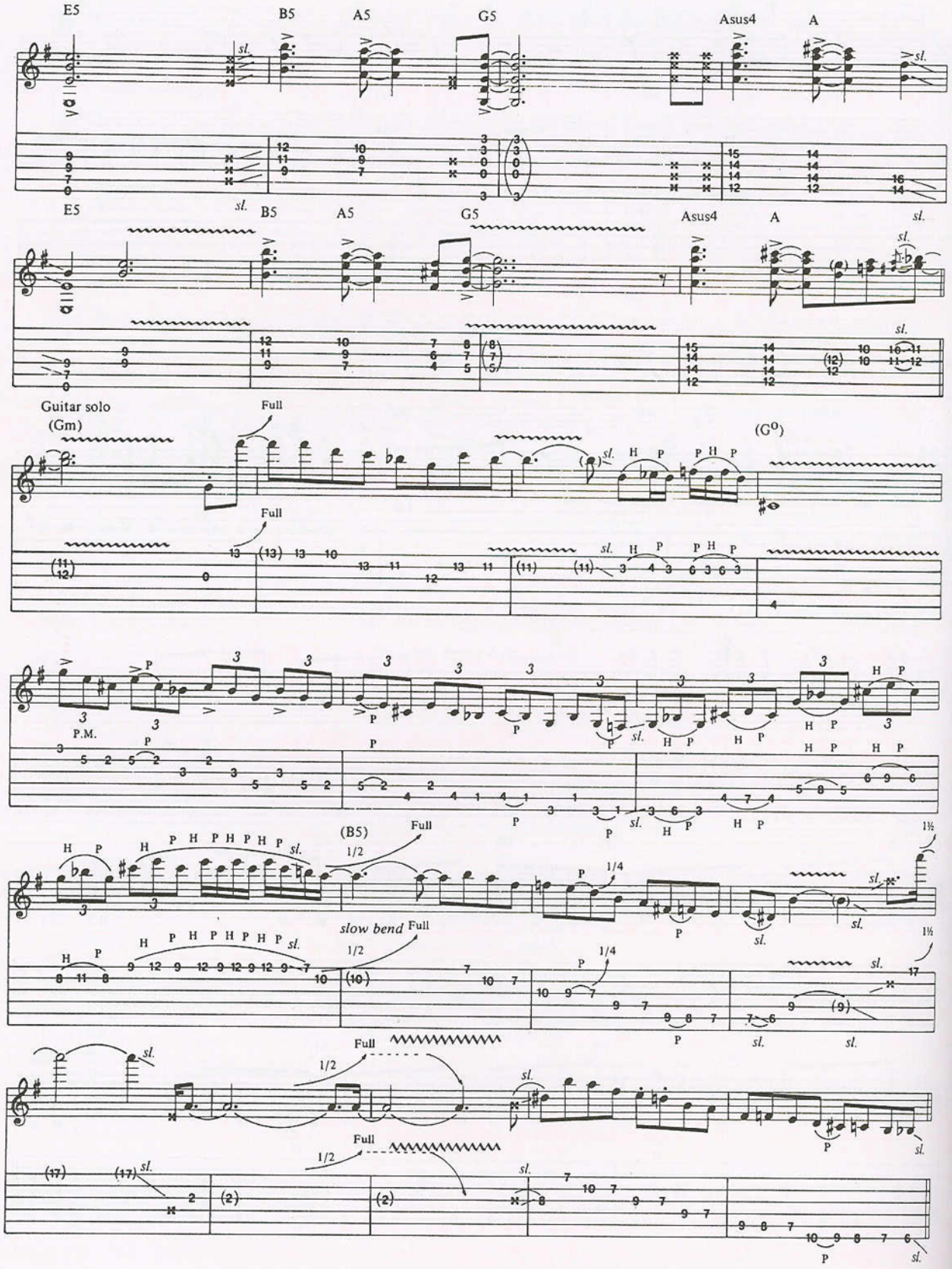


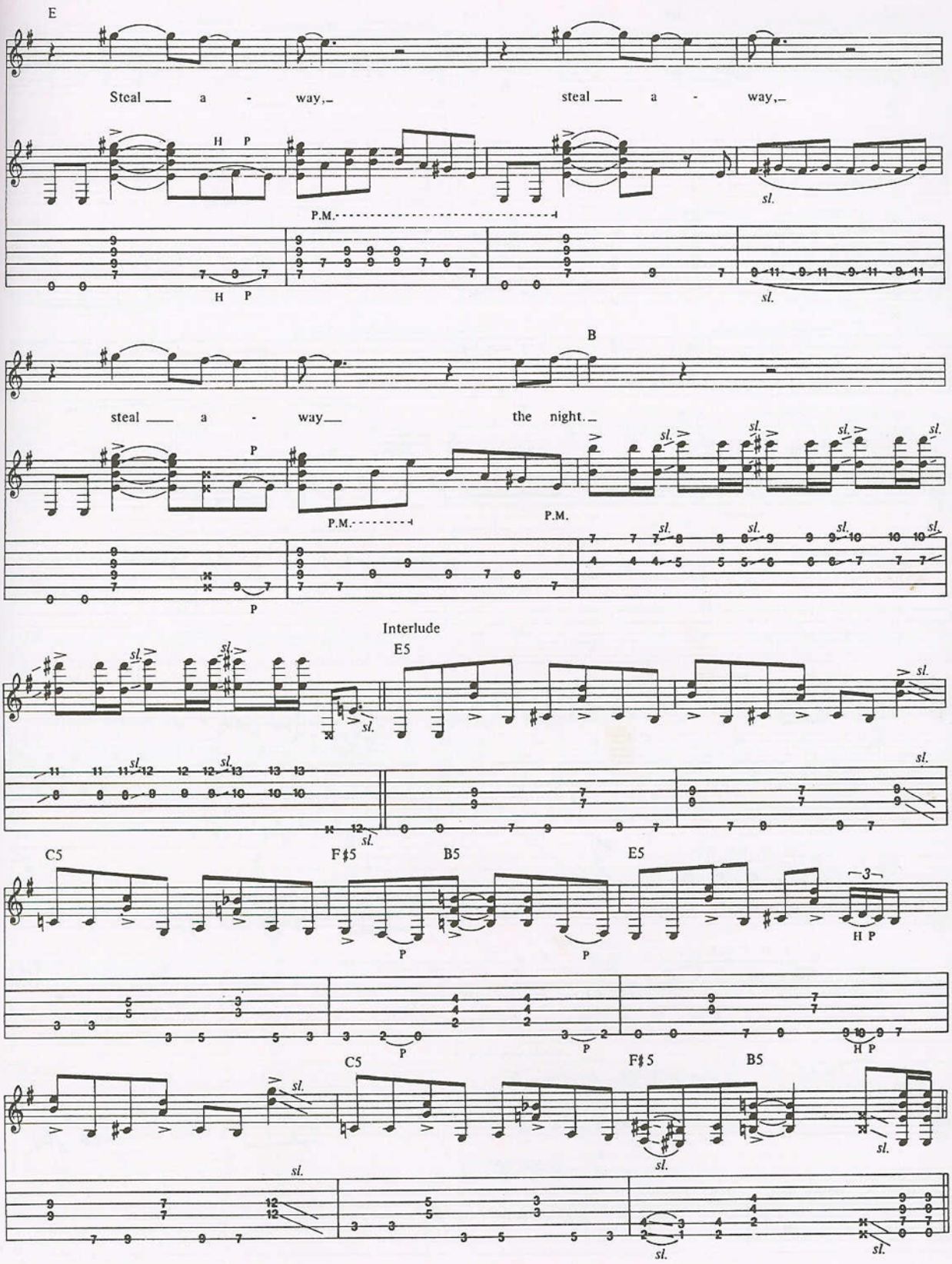
* Flick pickup switch in specified rhythm.

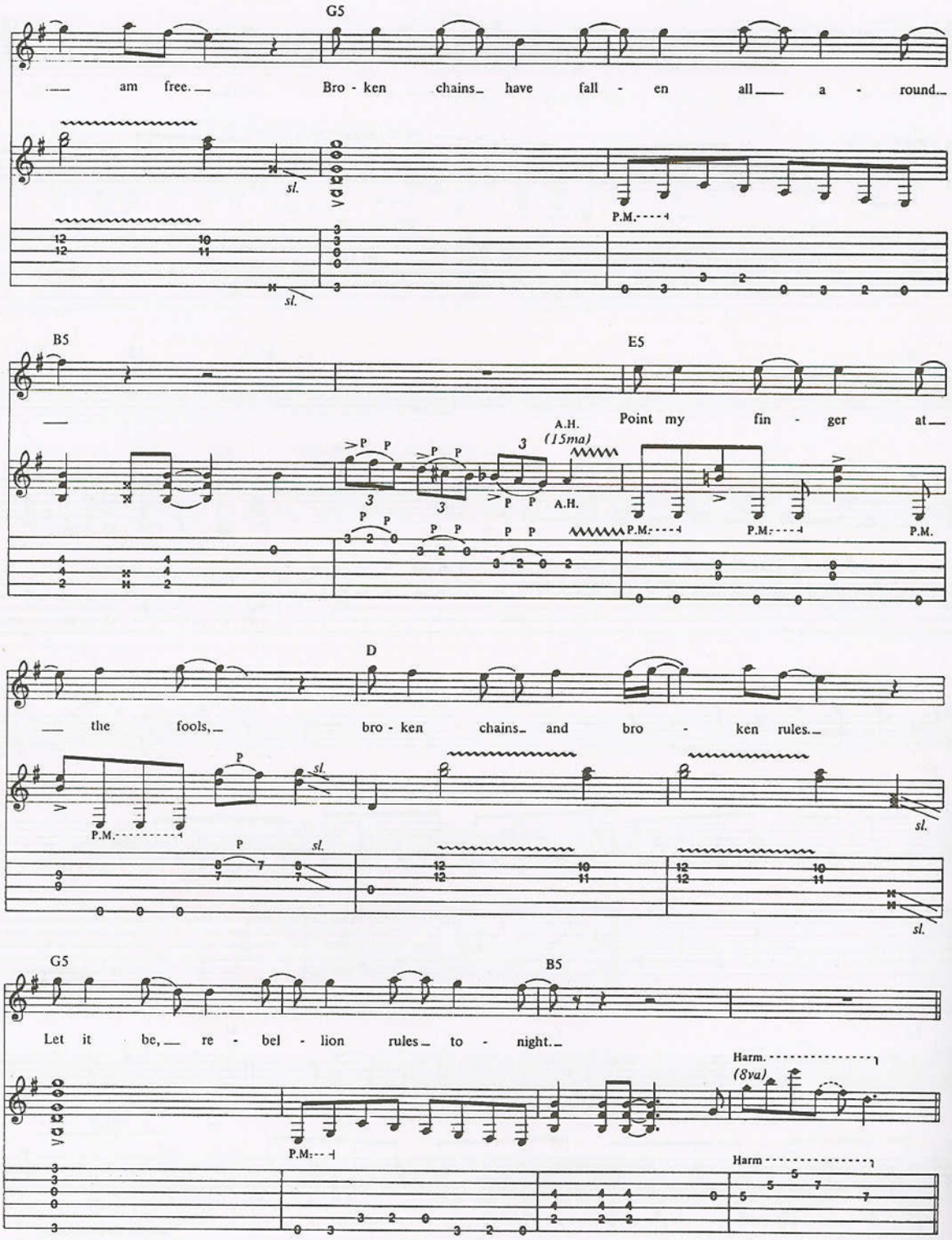


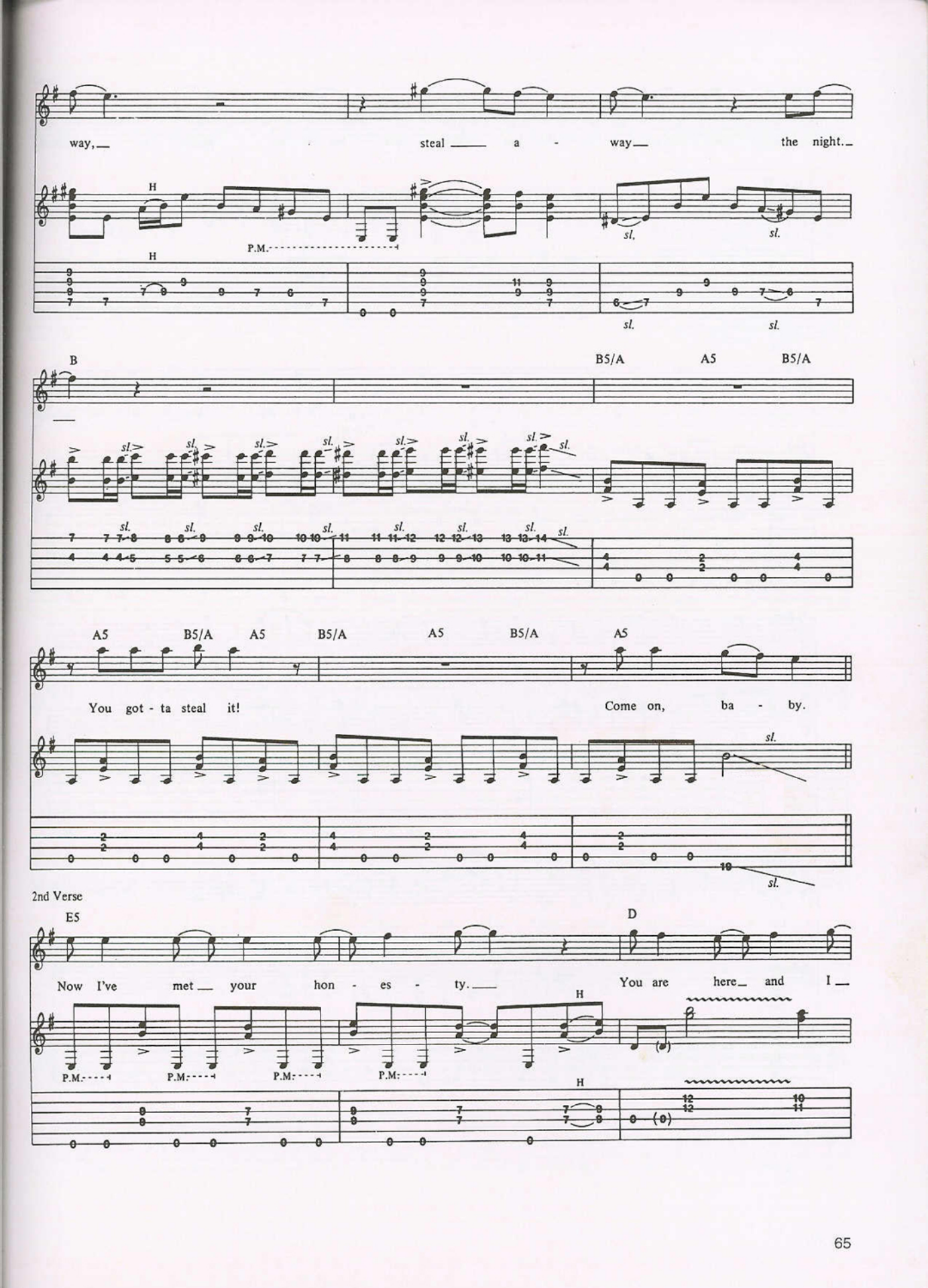


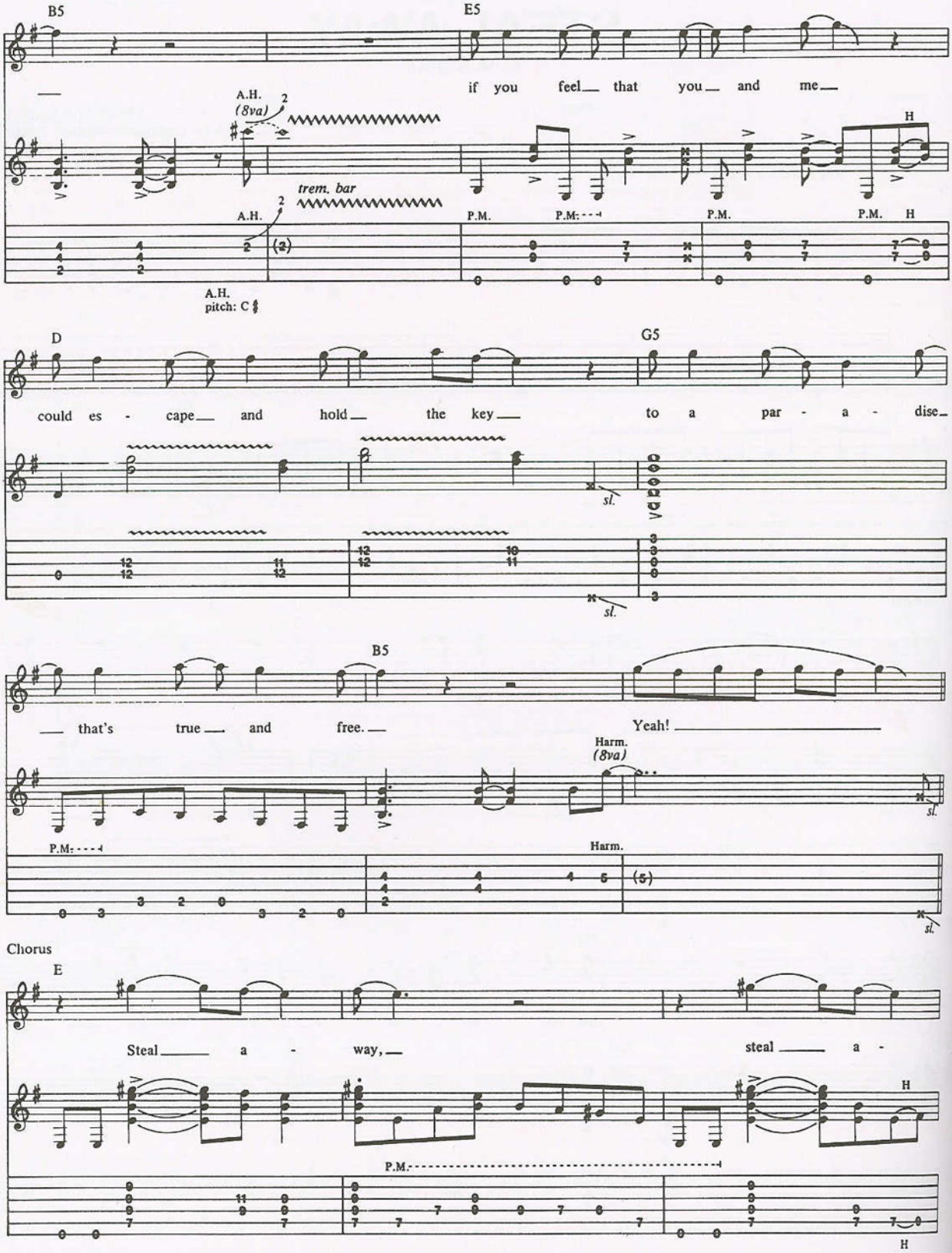

B5/A A5 B5/A A5 B5/A A5
B5/A A5 B5/A
E5 C5 F♯5 B5
sl.
pick slide
H
3rd Verse
E5 D
Could it be a dream come true now that I am here
P.M.
G5 B5
with you? Tear - ful eyes of joy is some - thing new.

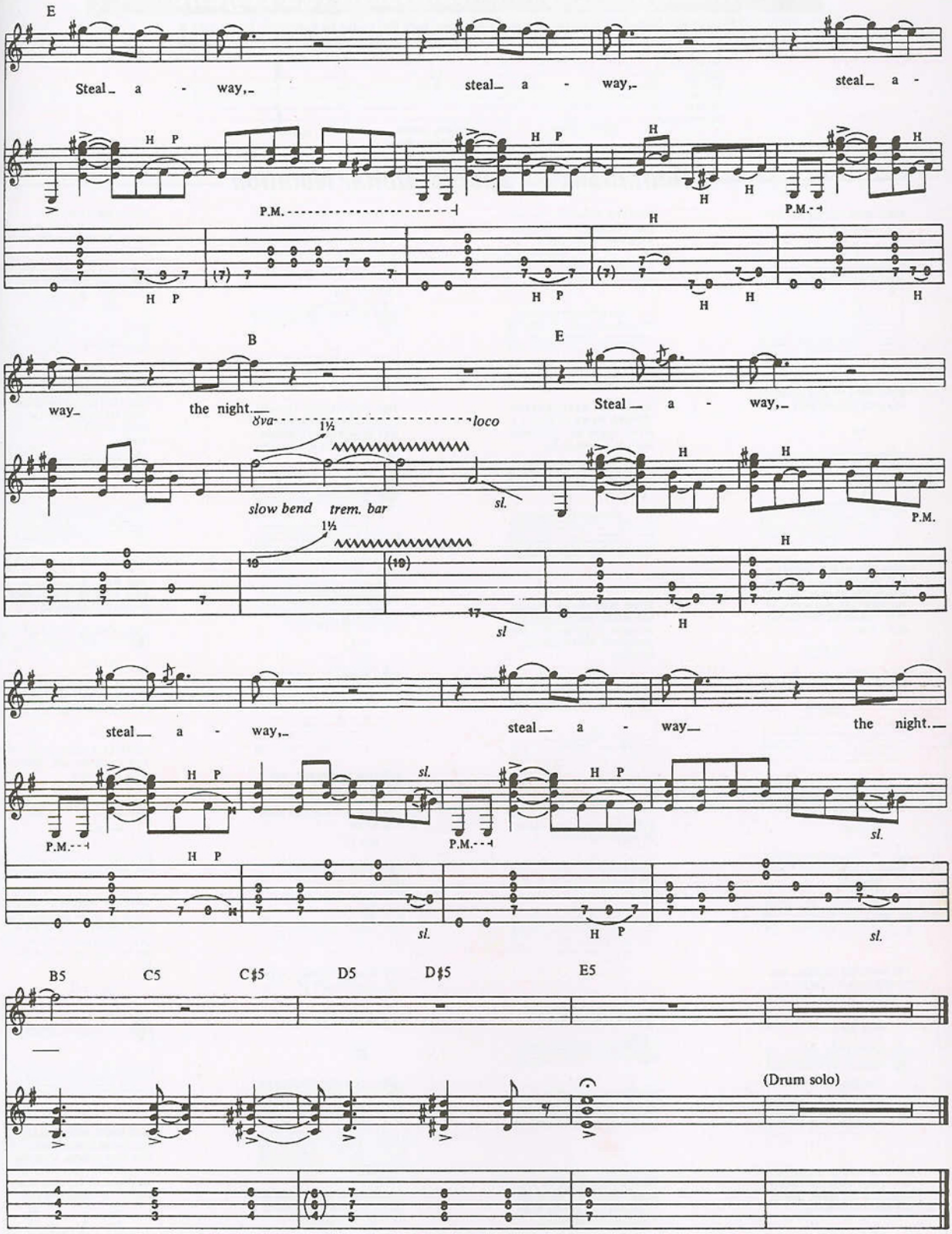

Bridge
E5
B5
A5
G5
Asus4
A
Guitar solo
(Gm)
Full
(G°)
P.M.
(B5)
slow bend
1/2
1/4
1½


Chorus
E
Steal a - way, steal a - way,
H P
P.M.
sl.
B
steal a - way the night.
P
Interlude
E5
C5
F♯5
B5
E5
H P
C5
F♯5
B5


G5
am free. Bro - ken chains have fall - en all a - round.
sl.
P.M.
B5
E5
Point my fin - ger at
A.H.
(15ma)
P.M.
D
the fools, bro - ken chains and bro - ken rules.
P
sl.
G5
B5
Let it be, re - bel - lion rules to - night.
Harm.
(8va)
Harm

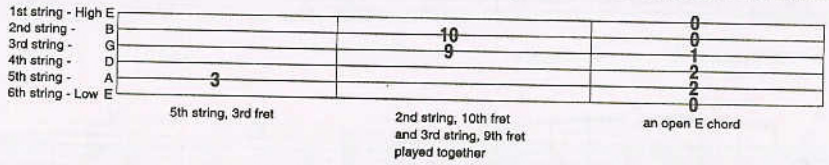

way, steal a - way the night.
H
P.M.
sl.
B
B5/A A5 B5/A
A5 B5/A A5 B5/A A5 B5/A A5
You got - ta steal it!
Come on, ba - by.
2nd Verse
E5
D
Now I've met your hon - es - ty.
You are here and I
P.M.


B5
E5
if you feel that you and me
A.H.
(8va)
trem. bar
A.H.
P.M.
P.M.
P.M.
P.M.
H
A.H.
pitch: C♯
D
G5
could es - cape and hold the key to a par - a - dise
sl.
B5
that's true and free.
Yeah!
Harm.
(8va)
P.M.
Harm.
Chorus
E
Steal a - way,
steal a -
P.M.
H


E
Steal a - way, steal a - way, steal a -
H P
P.M.
B
E
way the night.
Steal a - way,
8va
loco
1½
slow bend
trem. bar
sl.
steal a - way, steal a - way the night.
B5
C5
C♯5
D5
D♯5
E5
(Drum solo)

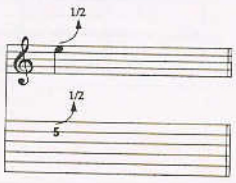
• Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

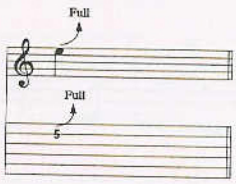


Definitions for Special Guitar Notation

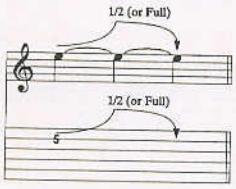
BEND: Strike the note and bend up a half step (one fret).



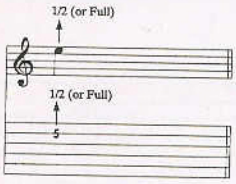
BEND: Strike the note and bend up a whole step (two frets).



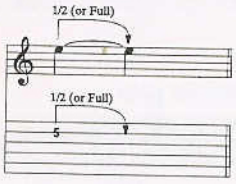
BEND AND RELEASE: Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



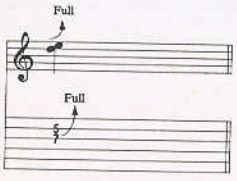
PRE-BEND: Bend the note up a half (or whole) step, then strike it.



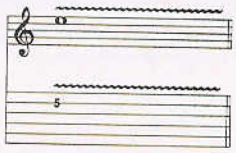
PRE-BEND AND RELEASE: Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



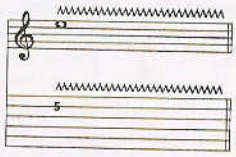
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



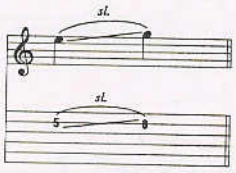
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



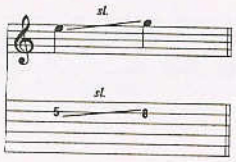
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



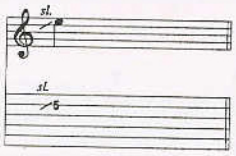
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



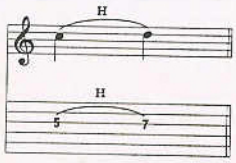
SLIDE: Same as above, except the second note is struck.



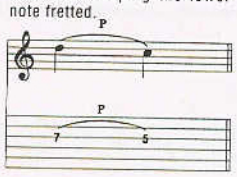
SLIDE: Slide up to the note indicated from a few frets below.



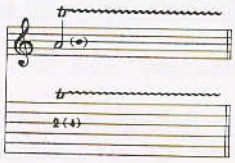
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



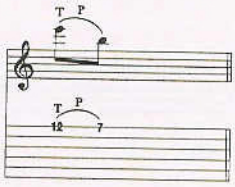
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



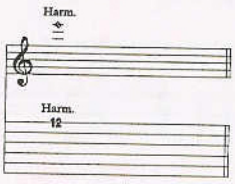
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



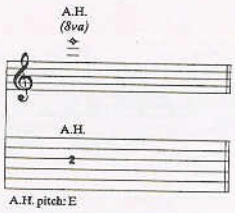
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

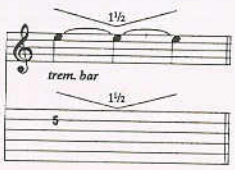


ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

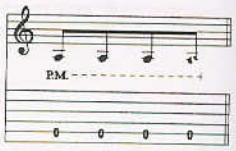


A.H. pitch: E

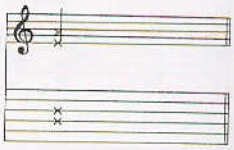
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



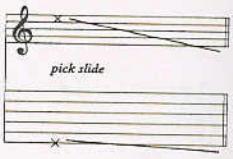
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



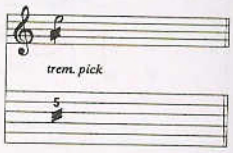
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



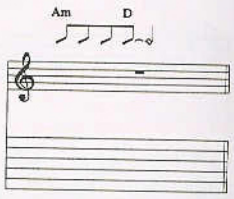
PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



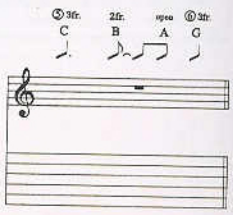
TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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